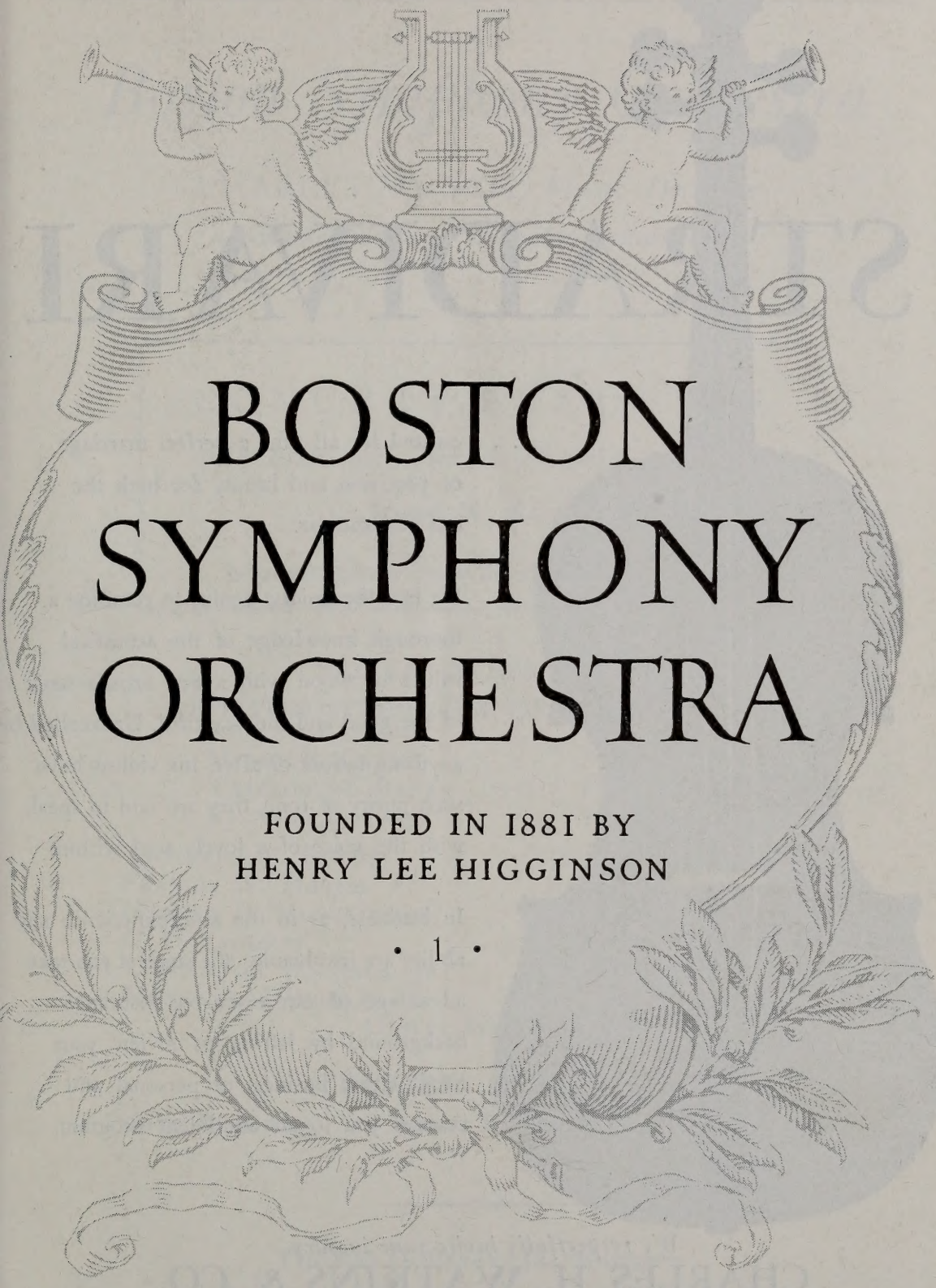


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with historical and descriptive notes by

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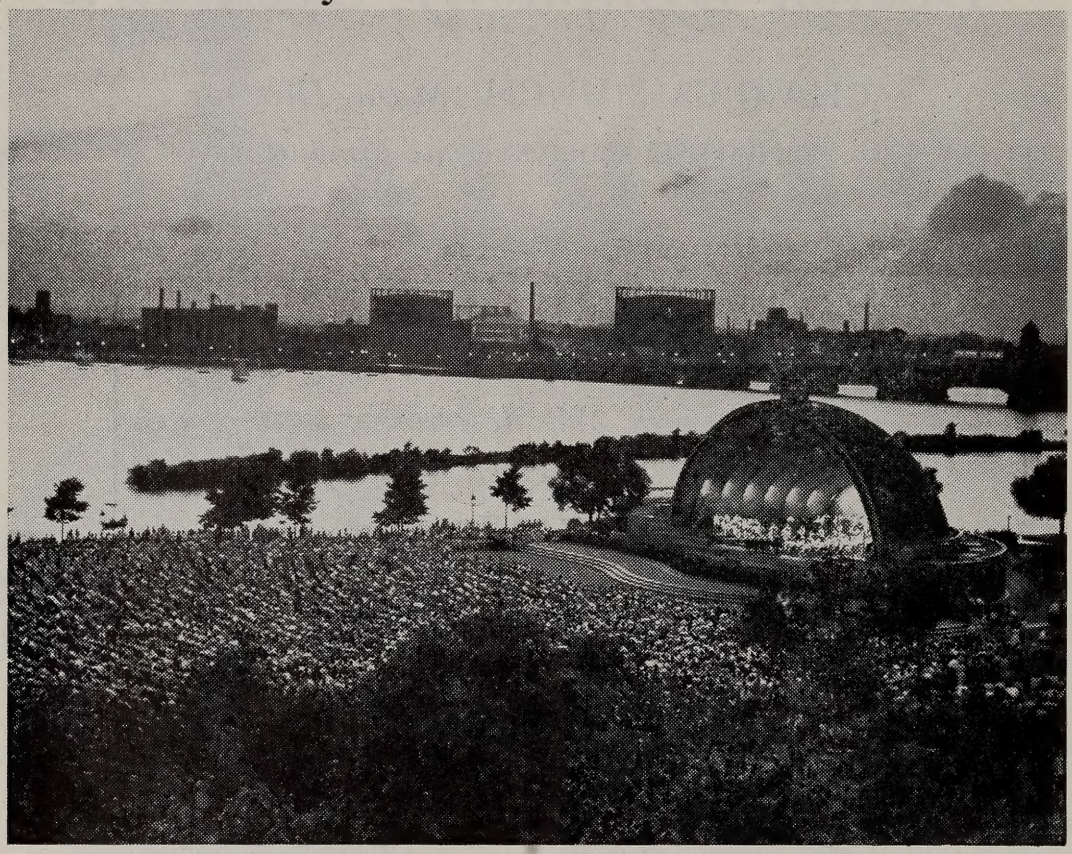
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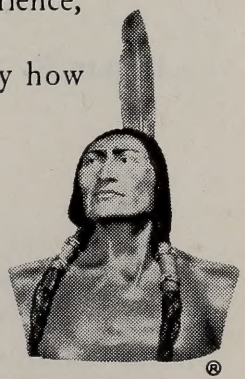


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EXHIBITION

Paintings loaned by the New Hampshire Art Association are on view in the Gallery.

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COMING CONCERTS

Michéle Boegner, the soloist at next week's pair of concerts, will be the first of three French pianists who are to make their American debuts with this Orchestra in the course of the season. Mlle. Boegner, born in Lyon in 1941, was a child prodigy and studied with Mme. Marguerite Long and Mlle. Rose Lejour before she made her first public appearance with the Conservatoire Orchestra of Paris. The career of the young pianist has so far been confined to France, where she has given notable concerts and won various awards.

One of Mlle. Boegner's teachers was Vlado Perlemuter, who is likewise to make his American debut with this Orchestra, on Tuesday, Nov. 7. The third French pianist to be heard for the first time in this country is Jeanne-Marie Darré, who will play on February 2–3.

At the third pair of concerts (October 13–14) Nikita Magaloff, the distinguished Russian pianist, will visit Boston to play with this Orchestra. Magaloff was born in St. Petersburg in 1912. When the revolution came he made his way to Finland where he studied with Siloti, and to Paris where he studied with Isidor Philipp, graduating from the Con-

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servatoire at the age of 17. He became a Swiss citizen and has made numerous tours of Europe and America. He will play in Chopin's Concerto in F minor at his coming concerts.

Following the third pair of concerts the Orchestra will make its annual western tour, playing in Rochester, Cincinnati, Lexington (Kentucky), Columbus, Detroit and Ann Arbor. A concert for UNESCO will be given at Symphony Hall Tuesday, October 24. On the following Friday and Saturday, Richard Burgin, who is now in his last season as Concertmaster, will conduct the fourth pair of concerts. A feature of the fifth pair of concerts on November 3–4, will be the first performance here of "Time Cycle" by Lukas Foss, the composer conducting, Adele Addison taking the soprano part.

Guest conductors announced for the present season are William Steinberg (January 5–6), Carlo Maria Giulini (March 2–10), Eleazar de Carvalho (March 16–17), and Nadia Boulanger (April 19–21). Further soloists will be the pianists Gary Graffman, Rudolf Serkin and Evelyne Crochet. The violinist Erica Morini last appeared here at these concerts as long ago as 1946. André Navarra, the French cellist, will make his first appearance in this country.

• •

THE UNESCO CONCERT

The Eighth National Conference of the United States National Commission for UNESCO will be held in Symphony Hall and will include a concert by this Orchestra on Tuesday, October 24, 1961. The theme will be "Africa and the United States: Images and Realities." There will be a thousand delegates from various parts of the United States and a hundred from Africa. Erwin D. Canham will be the chairman.

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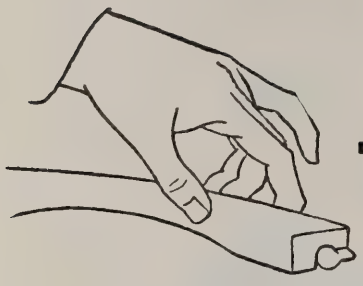
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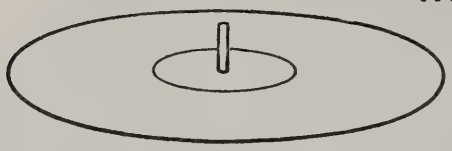
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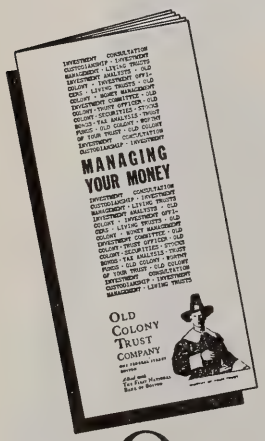
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SATURDAY EVENING, SEPTEMBER 30, *at* 8:30 *o'clock*

BRAHMS Variations on a Theme by Haydn, *Op.* 56a

DEBUSSY *Ibéria ("Images," No. 2)

I. Par les rues et par les chemins (Through the Highways and Byways)
II. Les Parfums de la nuit (The Perfumes of the Night)
III. Le Matin d'un jour de fête (Holiday Morning)

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TCHAIKOVSKY *Symphony No. 6, in B minor, *Op.* 74, "Pathétique"

I. Adagio; allegro non troppo
II. Allegro con grazia
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

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VARIATIONS ON A THEME OF HAYDN, *Op.* 56a

By JOHANNES BRAHMS

Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897

These variations, composed in the year 1873, were first performed at a concert of the Philharmonic Orchestra in Vienna, Felix Dessoff conducting, November 2, 1873. The first performance in Boston is on record as having been given by Theodore Thomas' orchestra, January 31, 1874. The first performance by the Boston Symphony Orchestra took place December 5, 1884.

The most recent performances in this series were November 7–8, 1958.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and double-bassoon, 4 horns, 2 trumpets, timpani, triangle and strings.

IN the year 1870, K. F. Pohl showed Brahms a *Feldpartita* in B-flat, published as Haydn's, one of six written for the military band of Prince Esterházy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked, "Chorale St. Antonii," an old Austrian pilgrims' song. He copied it in his notebook

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and three years later made it familiar to the world at large in his set of variations.*

From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this "musical Messiah" would dare to submit as a successor to Beethoven's mighty Ninth. The "Hamburg John the Baptist" realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First Symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony – a form which he had finely mastered in his extreme youth as composer for the piano – the theme with variations. In this, the first purely orchestral attempt

* The theme was more notable than Haydn's treatment of it, if the divertimento was actually Haydn's. H. C. Robbins Landon claims that it was not in his article "The True and False Haydn" in the Saturday Review of Literature (August 25, 1951). The six *"Littauer Divertimenti"* are in the Gymnasialbibliothek in the Saxon town of Littau. They come under suspicion because the collection of manuscripts contains some copies not so indicated. "It has now been established," writes Mr. Landon, "that the whole series is spurious and that not one note was by Haydn. One of his students, perhaps Pleyel, was probably the real author." This would challenge Brahms' title but not, of course, his choice of a good traditional tune.

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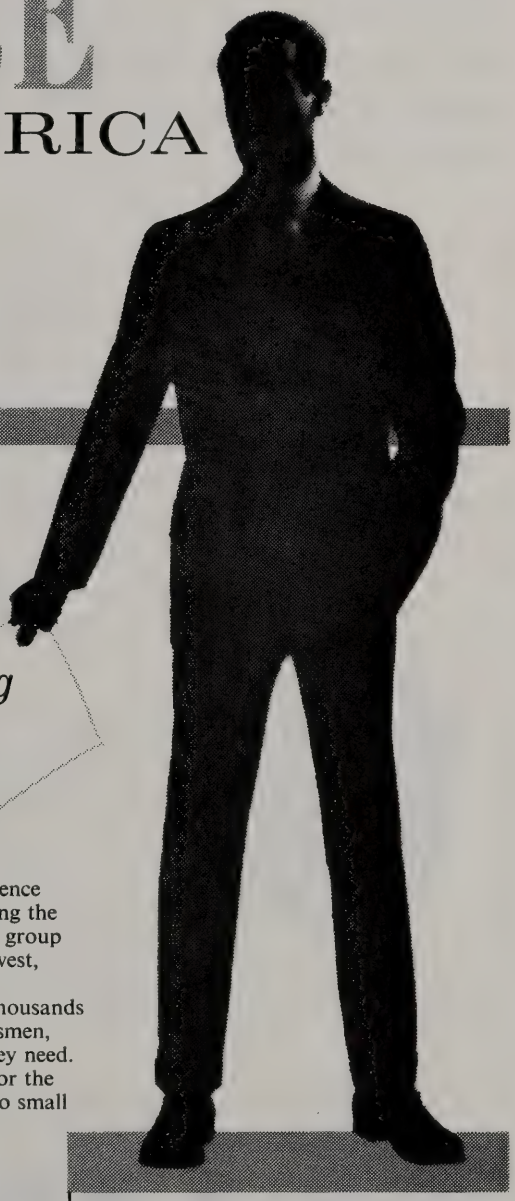


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of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a Theme of Haydn,* could not but be apparent even to its first audiences.

At the first performance in Vienna, in November, 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted *"Beethovener."* The variations were again played on December 10 in Munich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.



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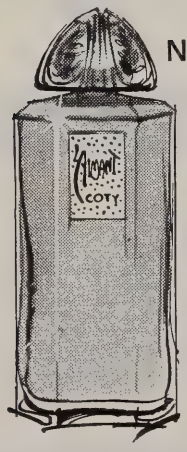
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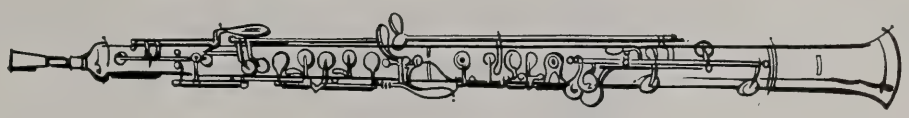
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"IBÉRIA," "IMAGES," FOR ORCHESTRA, No. 2

By CLAUDE DEBUSSY

Born at St. Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

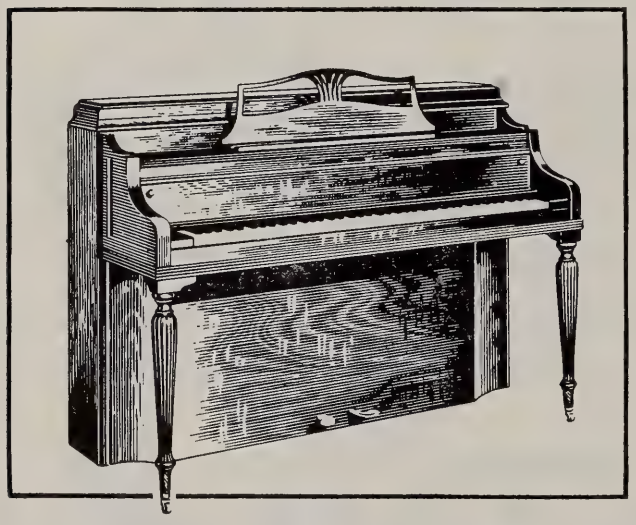
Debussy completed the *"Rondes de Printemps"* in 1909, *"Ibéria"* in 1910, and *"Gigues"* in 1912. The three *"Images"* as published bore numbers in reverse order.

"Ibéria" was first performed by Gabriel Pierné at a Colonne concert in Paris, February 20, 1910. It had its first performance in America, January 3, 1911, under Gustav Mahler, at a concert of the New York Philharmonic Society. The first performance in Boston was on April 21, 1911, by the Boston Symphony Orchestra, Max Fiedler, conductor.

The most recent performances at these concerts were on November 22–23, 1957.

The instrumentation requires 3 flutes and piccolo, 2 oboes and English horn, 3 clarinets, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tambourine, castanets, military drum, cymbals, xylophone, celesta, bells, two harps and strings.

DEBUSSY wrote to Durand, his publisher, on May 16, 1905, of his plan to compose a set of *"Images"* (a conveniently noncommittal title) for two pianos, to be called I. *"Gigues Tristes,"* II. *"Ibéria,"* III. *"Valses* (?)" Before long the project had become an orchestral



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one, and the questioned *"Valses"* had been dropped. The two orchestral pieces were expected for the summer of 1906. They were not forthcoming. The musician who could once linger over his scores at will, rewriting, refining, repolishing, while the world cared little, was now the famous composer of *"Pelléas."* Publishers, orchestras, were at his doorstep, expectant, insistent, mentioning dates. Debussy was still unhurried, reluctant to give to his publisher a score which might still be bettered. He wrote to Durand in August of 1906: "I have before me three different endings for *'Ibéria';* shall I toss a coin — or seek a fourth?" To Durand, July 17, 1907: "Don't hold it against me that I am behind; I am working like a laborer — and making some progress, in spite of terrible and tiring setbacks!" Two months later he promises that *"Ibéria"* will be ready as soon as the *"Rondes de Printemps,"* the third of the *"Images,"* is "right and as I wish it." By Christmas of 1908,

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the first full draft of *"Ibéria"* was completed, but the composer was by that time involved in a project for an opera on Poe's *Fall of the House of Usher,* immediately followed by another operatic project which, like the first, came to nothing: *"The Devil in the Belfry."*

The movements are as follows:

I. *"Par les rues et par les chemins"* ("In the streets and byways"). *Assez animé (dans un rhythme alerte mais précis).*

II. *"Les parfums de la nuit"* ("The fragrance of the night"). *Lent et rêveur.*

III. *"Le matin d'un jour de fête"* ("The morning of a festival day"). *Dans un rhythme de marche lointaine, alerte et joyeuse.*

There was a considerable expression of dissatisfaction with *"Ibéria"* in Paris, when it was first heard. "Half the house applauded furiously," reported a newspaper correspondent, "whereupon hisses and cat calls came from the other half. I think the audience was about equally divided." There was also much critical disfavor, while certain individuals pronounced roundly in favor of *"Ibéria."*

Manuel de Falla, a Spanish purist who might well have frowned upon a quasi Spanish product of France, smiled upon this piece in an article printed in the *Chesterian:*

"The echoes from the villages, a kind of *sevillana* — the generic

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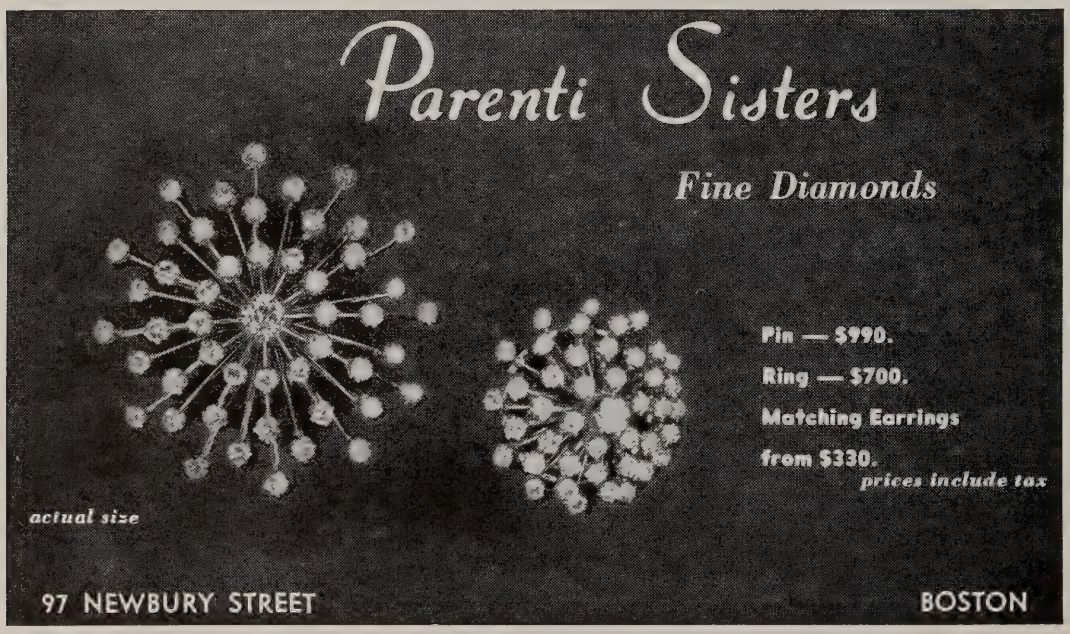
theme of the work — which seems to float in a clear atmosphere of scintillating light; the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music. . . ."*

* Falla further states that Debussy thus pointed the way to Albeniz towards the use of the fundamental elements of popular music, rather than folk-tunes as such. Vallas points out that the first part of Albeniz's *"Ibéria"* suite appeared as early as 1906, and was well known to Debussy, who delighted in it and often played it. The last part of the *"Ibéria"* of Albeniz appeared in 1909, at which time its composer probably knew nothing of Debussy's score. Debussy was thus evidently indebted to Albeniz, for he never made the visit to Spain which could have given him material at first hand. The "realism" which many have found in Debussy's *"Ibéria"* was not of this sort.

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GOETHE'S famous line *"Das Ewig-Weibliche zieht uns hinan,"* the apotheosis which, sung by a men's chorus, floats heavenward to close Liszt's *Faust* Symphony, is interesting as applied to the composer himself. The record of Liszt's life shows hardly a moment when he was not under some dominant feminine influence, in various degrees inspiring, so far as his music was concerned. All women, in their turn, were hypnotized by him. Even when he had well passed the prime of youth and definitely lost his good looks, as the photographs show, women of many sorts still fell under his spell. Some of these were momentary infatuations, but they should be mentioned to show the range of female susceptibility. If some of the ladies made fools of themselves, he protested mildly, but felt complimented. Even when he was fifty-eight, and had flowing white locks, a wild creature from the Ukraine, Olga Janina, threw herself at his head and was not repulsed, except where appearances counseled caution. There was the affair with Marie Duplessis (the original of *La Dame aux camélias*) in

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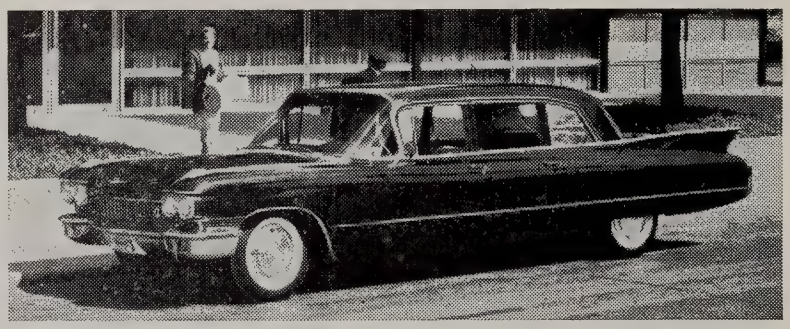
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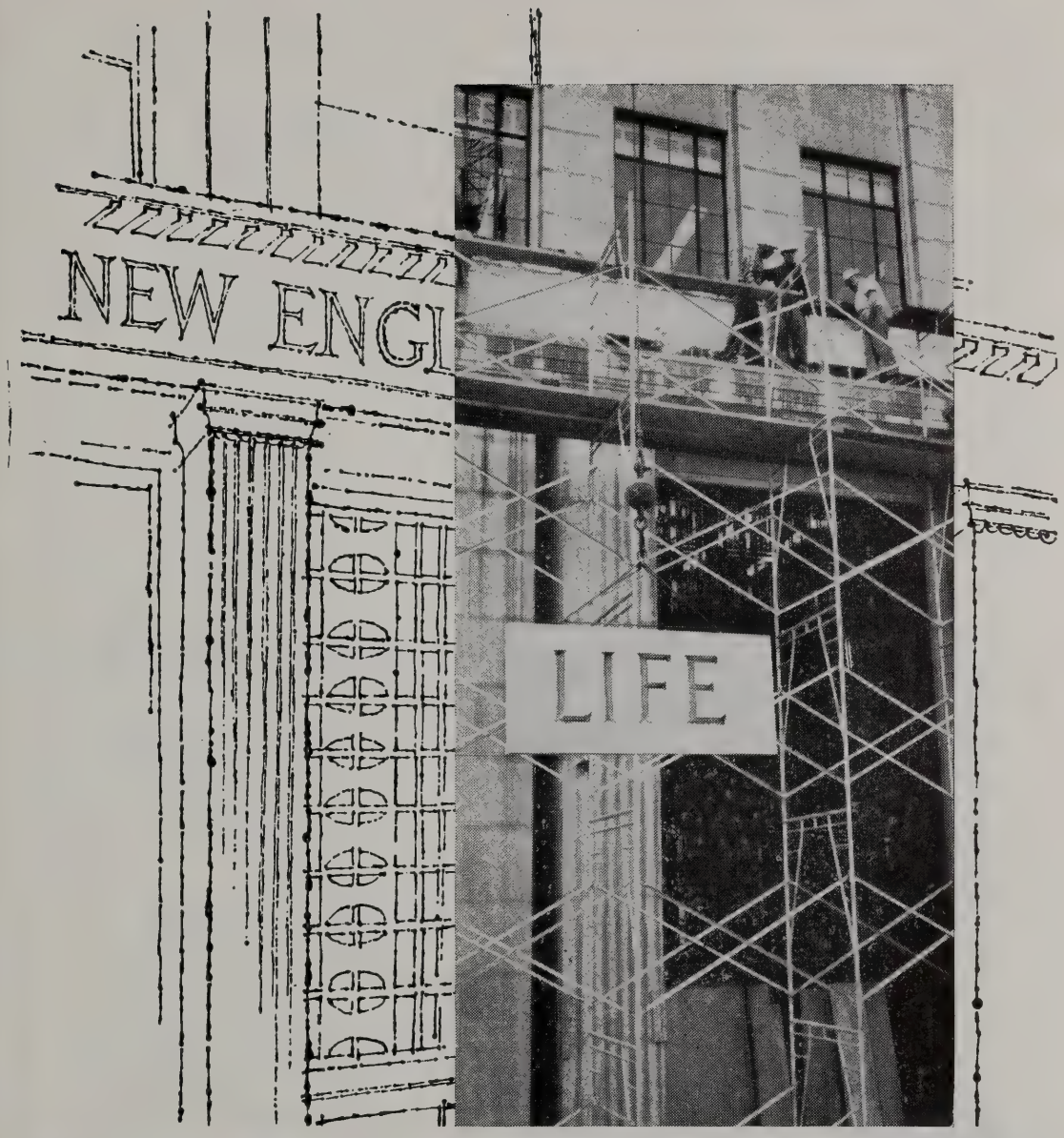
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1844 and with Lola Montez in 1850, besides other adventures less publicly known. Here the *"Ewig-Weibliche"* could be said to have drawn the artist in another direction than "onward."

Other of Liszt's associations with women were of a nobler sort, and were closely involved with the development of his character, the direction of his artistic aims and efforts, the needed stabilization of his contradictory impulses. The Countess Marie d'Agoult who lived with him in the years of his young manhood, and the Princess Carolyne von Wittgenstein who lived with him in his steadier maturity, were in their turn vitally important to him in these respects. It can be said of the Countess that with their union romantic love, as idealized in that period, reached its most intense flame. She did her best to lead him into the higher aspirations of a composer. She failed at last because she could not hold him from drifting into the more alluring ways of the wandering, the all-conquering, the glamorous, the money-gathering virtuoso. The Princess Carolyne brought him what Marie could not — a settled domesticity, an imposed regimen for creative effort. She led him deeply into the Church. He became her captive artist. The protestations of love in his letters read like avowals prompted by a sense of duty. The claim that she made a composer out of him is only a part truth. She was never inspiring. She had none of Marie's per-



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sonal charm, or intelligence, or real musical perception. When Liszt left Marie and took up his abode at Weimar, he was mostly a potential composer. The Princess, following him there, surrounded him with the conditions for fulfillment.

Liszt met the Comtesse Marie d'Agoult in Paris in 1833, and there developed the sort of *grande passion* possible only in that Romantic era. Her early *mariage de convenance* precluded their legal union. They eloped in 1835 to Switzerland. Both had freely committed themselves to what they regarded as a permanent alliance. When the Countess, a blooded aristocrat, thus cast her lot with a common musician, she deliberately forfeited everything that her title and position stood for. The frowns of her class deterred Marie not in the least. She had no use for their attitude toward all musicians as mere hirelings who could be applauded at a soirée, but where then promptly ignored and dismissed. She had no regard whatever for the inanities of the *haut monde.* Born and raised in it, she retained her fine breeding and allied herself with the intelligentsia of Paris. Her heart and her superior wit were devoted to the burning cause of republicanism in the regime of Louis Philippe; her sense of social injustice was stirred by the grim spectacle of poverty in Paris, although she could hardly have come closer to its victims than glimpses from her carriage afforded. She was a free-thinker on many subjects, and later under the *nom de plume* of "Daniel Stern" became a distinguished writer.



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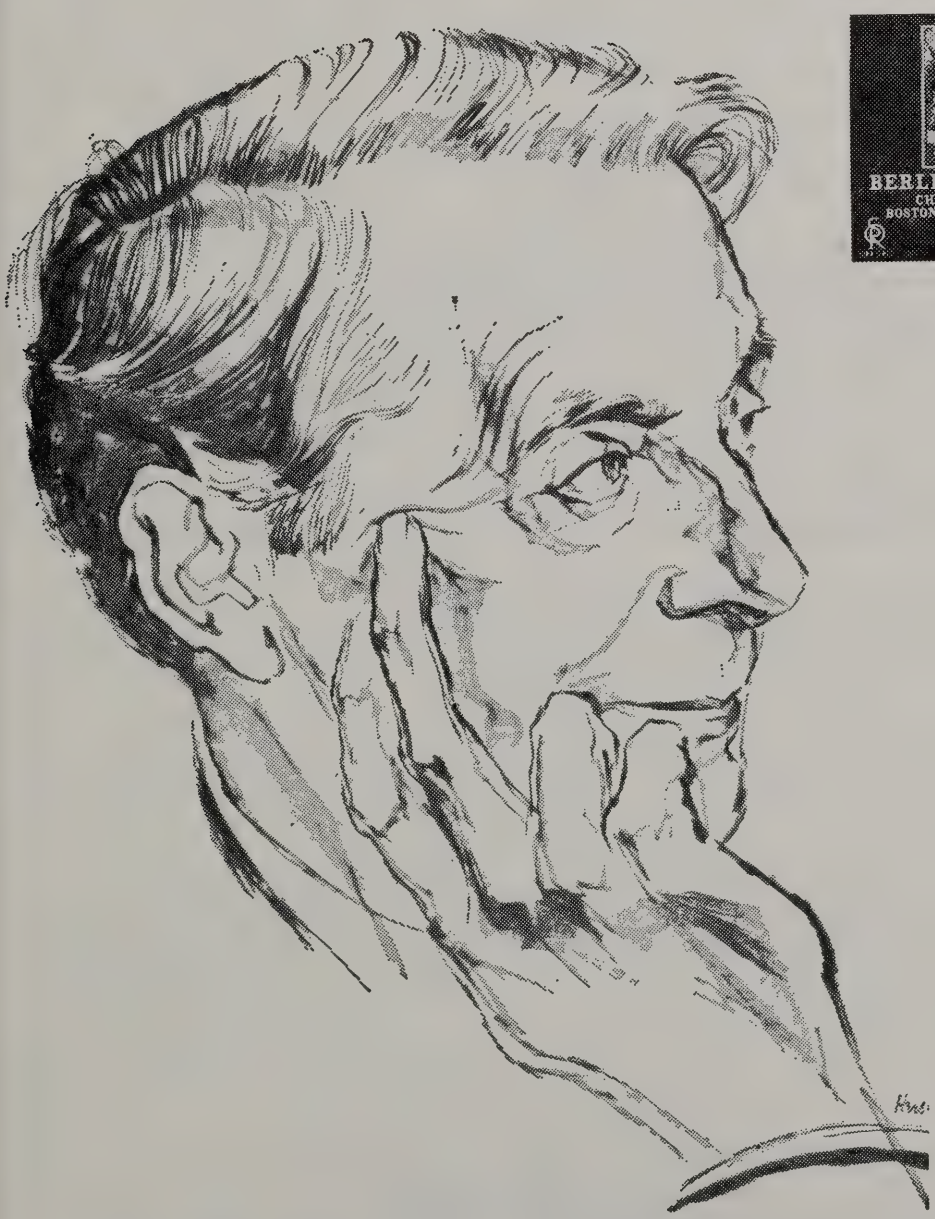
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To Liszt, the alliance with the Countess was less of a hazard. He had no special position to forfeit* and needed only the courage to become a partner in their joint act of social defiance. He was drawn by her beauty (she had youth and beauty at thirty), her bold liberalism, which he shared, the stimulation of her interest in art and letters; also, it must be admitted, her title.

Marie, burning her bridges, giving herself entirely to Franz, expressly hoped to encourage and guide him in the direction of the highest realization of his art — to original composition. During their honeymoon on Lake Wallenstadt in the Swiss mountains they were blissful in having shut out the world. They spent hours reading together (then and later) Goethe, Dante, Shakespeare, Sainte Beuve (in the original languages). He composed his first work — *Le Lac de Wallenstadt,* to be included in the *Années de pèlerinage.*

One morning in late August, Marie looked out of their window to behold a light covering of snow on the distant mountain peaks, and she realized that their honeymoon was over — their time of complete isolation could not last forever. They settled in Geneva, and there came to their door visitors, invitations, pupils, bids for Liszt's talent. Before long, Liszt had slipped back into the agreeable life of the much-sought virtuoso, highly content with the sweet taste of idolatry and the attendant boon of handsome earnings. She was often left alone while he travelled. His letters showed that he was exulting in his acceptance

* And yet it is reported that his lack of audiences in England was due to a scandalized public opinion.

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by the very class, with its titles and wealth, that she had abandoned without hesitation or regret. She was the stronger character of the two, and although to love is to overlook, she was too forthright to conceal her awareness of his weaknesses, his nervous excitability, his addiction to stimulants, his vanities which could take any amount of flattery by those who would flatter, and was secretly injured by those who would not.

This continued for three years through which Marie found herself with or without her lover in Geneva, Paris, Nohant (with George Sand), Milan, Venice, Florence. Their first child, Blandine, was born in Geneva, December 18, 1835 (seven months after their flight from Paris); Cosima was born at Lake Como (hence her name) on Christmas Day, 1837; Daniel, in Rome, in the spring of 1839. Their three fair children were a new bond between them, but a bond that would have been stronger if they had not been compelled to leave them mostly in the care of nurses. Their love and their determination to make their love the pledge of their highest achievement was still the strongest bond.

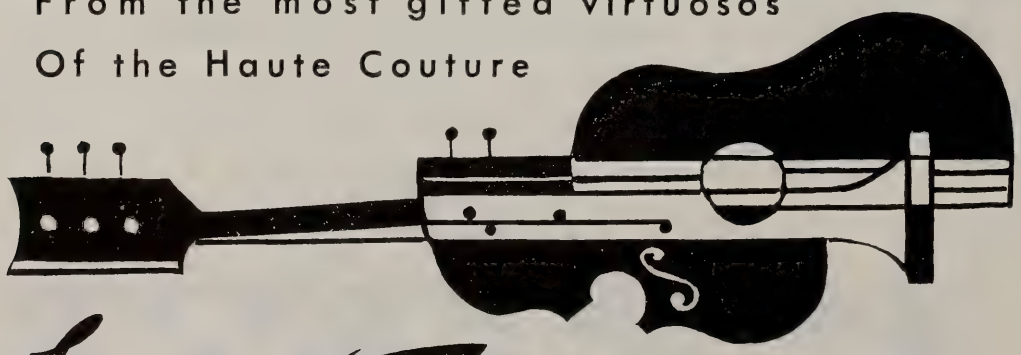
The first crisis came when in 1838, leaving her in Venice, he went to Vienna to give some benefit concerts and stayed for many weeks, enraptured by the success of his return to that city while she sat in her bedroom, a self-pitying invalid. When a letter came on a monogrammed

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note paper, indicating a lady's boudoir, she tore it up without breaking the seal. After later infidelities she protested to him: "I am willing to be known as Liszt's mistress, but not as one of his mistresses."

What he had announced as a few days' absence extended into weeks. His letters were filled with his own doings. He seemed to have forgotten that Marie was ill, and when she wrote of her state of nervous depression, he urged her to join him in Vienna. She answered: "You ask me to join you; there are two hundred leagues between here and Vienna. I move with difficulty from my bed to my armchair. . . . Franz, is it really you who are abandoning me in this way?"

He answered that he was coming, but eight days more passed without him.

"I am at the Piazza San Marco. The message comes that he has arrived at the hotel. I run, I fly. I throw myself into his arms. 'Pray God that I can continue to love you as I have loved you.' "

Franz was full of repentance. He protested that the money, which was pouring in, would be needed to support their child, Blandine, to support his mother in Paris. Marie should not be left to languish alone. She should return to her legitimate daughter, Claire, in Paris, to her family and old friends. She should develop her ability to write and

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make a career. If she might find consolation in the company of another man – he would not protest.

Marie wanted no other man nor could she retrace her life. "My family – do I still have one? My daughter, would she know me? My one talent has been my love, the desire to make you happy." This with tears. Did he understand? "He had understood better before."

After they had started to drift apart in 1839, the letters continued. Marie never remarried, or formed another alliance. His declarations of undying love became infrequent; she found it hard to distinguish between sincerity and auto-intoxication. Her love for Liszt was never extinguished. It must have galled her that only after their separation did he become what she had tried to make him – a composer in the larger forms who would write a vast symphony on *The Divine Comedy,* or on Goethe's *Faust,* both of which they had read together and discussed with a sort of dedication.

After years of wide touring, during which he hardly saw Marie except in the summer seasons, their meetings ceased. Liszt at last found a home base for intensive study and application toward the higher musical forms. In 1848 he was received by the Grand Duke Carl Friedrich in the Court at Weimar where he became *Kapellmeister.* In that position he could gain orchestral experience, fulfill his intention of composing great orchestral works, and give up his public piano recitals altogether.

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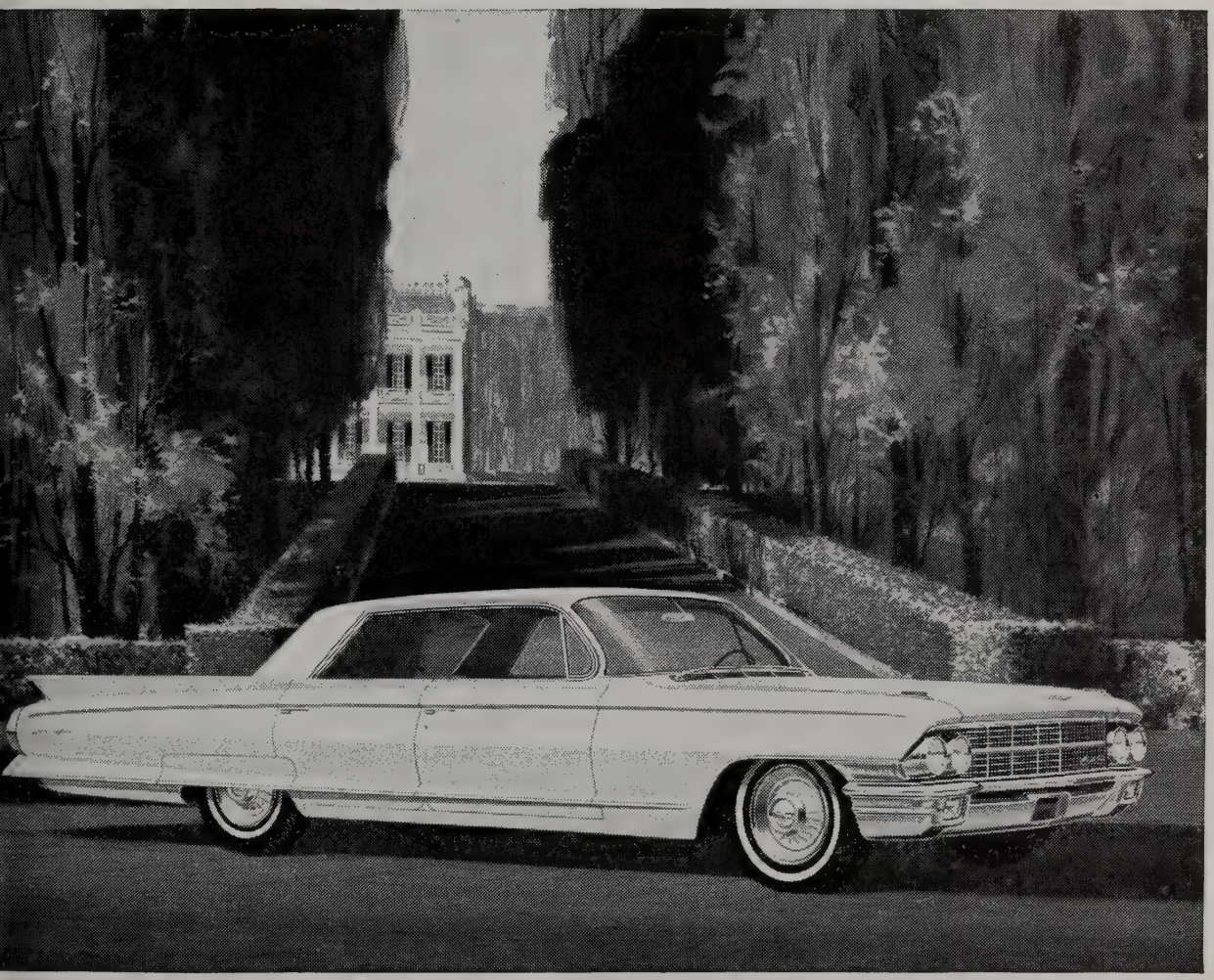
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In the year previous he had met the Princess Carolyne von Sayn-Wittgenstein, and romance bloomed once more, but this time with little evidence of ardor. The impulse seems to have been mostly proprietary on her part, gentlemanly and submissive on his. The Princess was younger than Liszt, but no beauty. In later years she would have been called a "bluestocking." She followed him to Weimar, and, after running counter to a good deal of frigidity at Court, openly lived with him, as the Countess had done. This alliance lasted longer — it did not begin to dissolve until 1860. The illegality in each case was circumstantial. Carolyne was in Marie's predicament of an early, loveless marriage. Both had been married as young girls to what their parents considered suitable husbands, according to the custom of the times, only to find their husbands in every respect unsuitable. The lover Liszt would probably have become the husband in either case had it been possible, for he was strictly gallant in such matters. When finally, in 1864, Carolyne's husband died, Liszt would dutifully have gone to the altar if she had brought up the subject. By that time their youth had passed, Liszt had been relieved of her domination and had grown to value his bachelorhood. Since she had striven for years (and in vain) to obtain a divorce from Rome, it is to her credit if she refrained from imposing upon his correctitude by mentioning matrimony when it had become possible.

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The effect of these two women upon Liszt as the inspiring companion of a composer could hardly have been more different. Marie's principal aim in abandoning her family and friends for a pianist was undoubtedly to bring out the best in a very talented and very uncertain young man, torn by warring impulses of religious asceticism and fleshly delights, of self-abnegating idealism on the one hand and on the other the seductive lure of bewitching his audiences, the latter mingled with disgust at the emptiness of the effort. She could fill him with self-reproach but not prevent a recurrence.

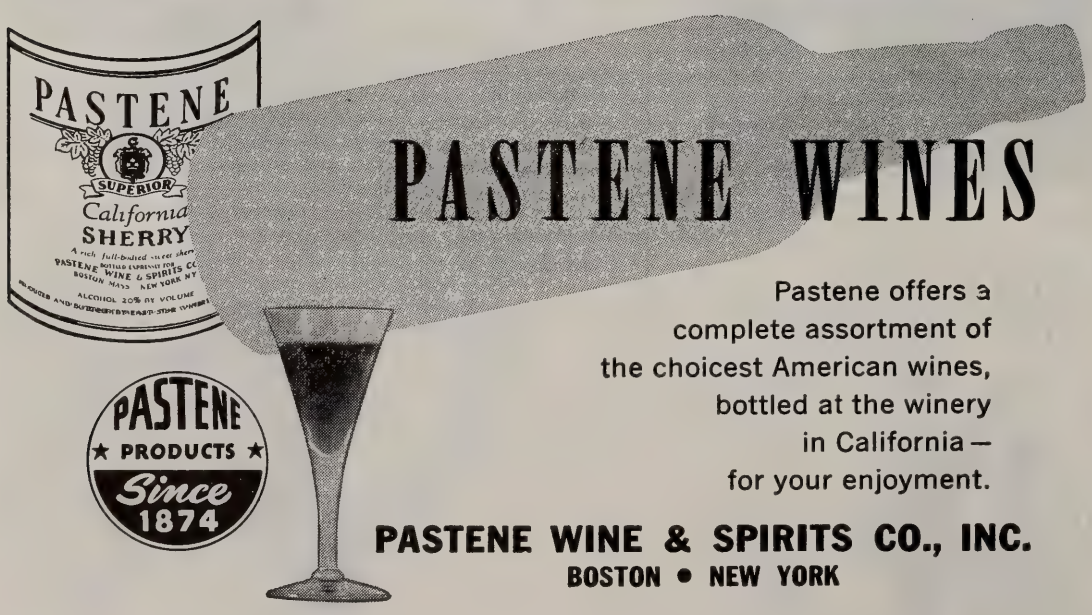
Carolyne, on the contrary, could boast that she held him to a steady, domestic life where he would (and did) compose something more important than potpourris on current operas. He wrote all his orchestral music and such fine works as the Piano Sonata and other superior piano pieces under her strict eye. While Carolyne is given due credit, it must be noted that Liszt had found himself a niche favorable for composing before she took control. Yet Carolyne steadied him as Marie never could. Liszt always needed steadying, and he needed a woman to do it as did no other composer on record.

The mixture of exalted idealism and empty show in his music, of fine sincerity and mere posturing, directly reflects the man. Her principal hold upon him was through religion, for she was a fanatic of the

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Roman faith, and he had been drawn to the Church even from childhood. She combated his addiction to cognac and strong cigars which he took to quiet his nerves (although she too smoked cigars). She reproached his "indolence" and all but locked him in his study until a score was begun and completed. This routine of goading sounds uncomfortable, to say the least, and the wonder is that Liszt apparently accepted it in good part. His complacency could mean only that he realized the need for such control, that he was grateful to her for sacrificing herself, hazarding her fortune, putting herself into a position of social ostracism at Weimar for his sake. He must also have had a real fondness for her, a sentiment by no means shared by most of his friends. Ernest Newman quotes their remarks in letters and adds: "The Princess's perfumed religiosity, her passion for crude effect, her mountebankery of thought and tumidity of expression, all left their mark upon him, and led to the exaggerations of certain elements in him which, under a different influence, he might have purged himself."

If this is an overstatement, it is characteristic of Newman's book *The Man Liszt* which is in large part a denigration of the Princess, and a restitution of her predecessor, the Countess, whom the early biographers of Liszt had grossly slighted and misrepresented. The culprit for this was the Princess herself who, directly after the death of

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the Countess, engaged a quasi literary friend, Lina Ramann, to write the first life of Liszt, to depict him as the victim of a scheming seductress. There was no love lost between these two ladies, who incidentally never met. Marie had more cause for resentment. Carolyne had summarily removed Marie's three children by Liszt from under her nose in Paris and planted the girls in Berlin, while their mother remained helpless, having no legal status. This callous step brought to a sudden end the visits of the children to their mother in her beautiful establishment on the Champs-Elysées in Paris. These visits had been a delight to Blandine and Cosima, who had become eager Parisian demoiselles, and to Daniel, who had been placed in a *lycée.*

Marie was too human not to be deeply piqued by the treatment she had from Liszt under the baleful interference of the Princess. There was undeniable pique in her novel *Nélida,* which came out in 1848 and was republished by her in 1860. It was a thinly veiled presentation of the situation at Weimar. She depicted a painter (a transparent substitution) engaged to execute a great mural at "W—," helpless as he faced the expanse of blank wall to fulfill the assignment. This sort of fictionalized personal scandal was then customary and had been practiced by George Sand and her colleagues. Liszt spoke of the book with an air of patient toleration, but it wounded his pride. It put an

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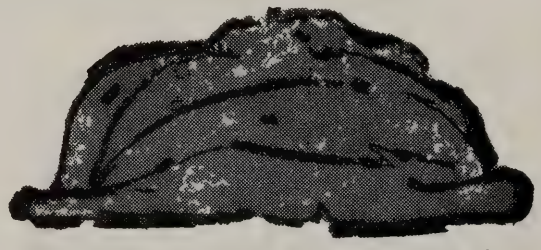
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end to any vestiges of friendly sentiment toward her. Carolyne was openly and coldly hostile. She had her revenge by besmearing Marie's name after her death with what purported to be a factual biography of Liszt. Marie, however, had a posthumous last word, for her mémoires and her correspondence with Liszt were at length published, setting the record straight item by item.

Marie never quite lost her affection for Liszt. When the two met by appointment in Paris, in June, 1861, to speak of the future of their children, and when Liszt's conversation dwelt upon the ghosts of their past, her eyes filled with tears. "I kissed her forehead for the first time in long years," Liszt wrote to the Princess, "and said to her: 'Come, Marie, let me speak to you in the language of the peasants: May God bless you! Wish me no evil!' For a moment she could not reply, but her tears flowed faster than before."

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SYMPHONY NO. 6, IN B MINOR, *"PATHÉTIQUE," Op. 74*

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The most recent performances in the Friday–Saturday series were on January 2–3, 1959, when Robert Shaw conducted as guest.

The instrumentation consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam-tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it "A Program Symphony" and had written to his nephew, Vladimir Davidoff, of this intention, adding, "This program

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is penetrated by subjective sentiment. . . . The program is of a kind which remains an enigma to all — let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'program symphony' mean when I will give it no program?" In order words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of *"Pathétique"* but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the *"Pathétique";* Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of program in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word *"Pathétique,"* while giving the general character of the music, fell short of conveying the program.

Modeste's title *"Pathétique"* was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy — the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and color-

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ing of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices as Tchaikovsky used them. If they were, the Symphony would be no better than a mass of mediocre music in the affecting style then in vogue. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the Symphony — a motivation which is eloquent and unmistakable in the music itself and which the word *"Pathétique"* serves only vaguely to indicate.

• •

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The Symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon this Symphony) may

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well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears – as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the *"Pathétique"* must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" – that is, when he was at his best and satisfied with it, as in the *"Pathétique."* He wrote to Davidoff, to whom he was to dedicate the



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Symphony, "I certainly regard it as quite the best – and especially the most sincere – of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, Adagio, in rising sequences accentuating the minor. The violas carry it down again into

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the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an Allegro non troppo as it is developed stormily over a constant agitation of string figures.* The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. *"Teneramente, molto cantabile, con espansione,"* reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an Andante episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and

* As the string figure subsides into the basses, the trombones intone (at bar 201) a chant for the dead. The allusion is to a liturgy of the Russian church, "May he rest in peace with the saints." A second phrase from this quotation is developed, but in a violent and purely symphonic way.

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at last passion is dispersed as the strings give out soft descending pizzicato scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an Allegro con grazia in 5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo,* but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and plaintively" (*"Con dolcezza e flebile"*).

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the Symphony here reaches its darkest moments. Then comes

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the answering theme in a gentle and luminous D major. *"Con lenezza e devozione,"* the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled *"con devozione,"* and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

• •

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe,


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was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the Symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his Symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

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7	Boston	(Tues. B)
10–11	Boston	(Fri.-Sat. VI)
13	Storrs	
14	New Haven	
15	New York	(Wed. I)
16	Washington	
17	Brooklyn	(I)
18	New York	(Sat. I)
21	Cambridge	(II)
24–25	Boston	(Fri.-Sat. VII)
26	Worcester	
28	Providence	(II)

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3	Boston	(Sun. b)
5	Boston	(Tues. C)
7	Boston	(Rehearsal III)
8–9	Boston	(Fri.-Sat. IX)
10	New York	(United Nations)
12	Hartford	
13	New York	(Wed. II)
14	Englewood	
15	Brooklyn	(II)
16	New York	(Sat. II)
18	Boston	(Mon. II)
19	Providence	(III)
29–30	Boston	(Fri.-Sat. X)*

JANUARY

2	Boston	(Tues. D)*
4	Boston	(Rehearsal IV)
5–6	Boston	(Fri.-Sat. XI)
7	Boston	(Sun. c)
9	Cambridge	(III)

JANUARY (*continued*)

11	Boston	(Rehearsal V)
12–13	Boston	(Fri.-Sat. XII)
15	Boston	(Mon. III)
16	Boston	(Tues. E)
19–20	Boston	(Fri.-Sat. XIII)
23	New London	
24	New York	(Wed. III)
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15	Boston	(Rehearsal VII)
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19	Hartford	
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4	Boston	(Sun. e)
6	Boston	(Tues. H)
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9–10	Boston	(Fri.-Sat. XVIII)
16–17	Boston	(Fri.-Sat. XIX)
19	Boston	(Mon. V)
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23–24	Boston	(Fri.-Sat. XX)
25	Boston	(Sun. f)
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30–31	Boston	(Fri.-Sat. XXI)

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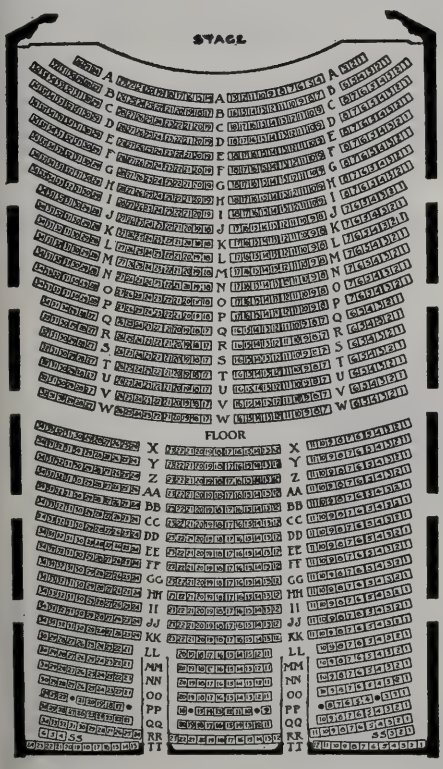
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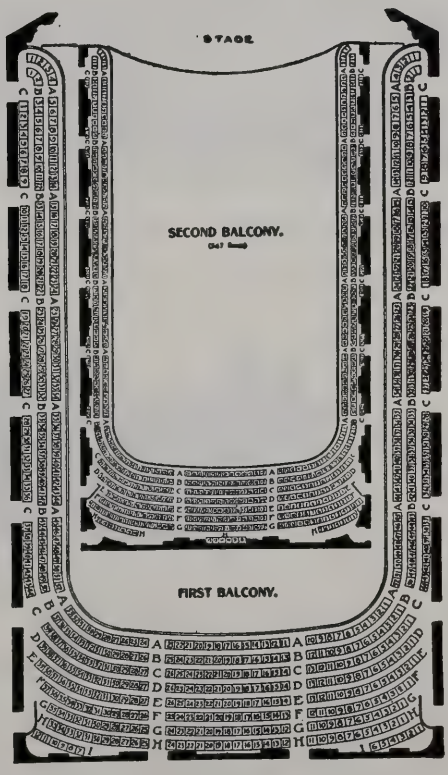
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Trumpet: ROGER VOISIN English Horn: LOUIS SPEYER

Beethoven Piano Concerto No. 4, in G major, *Op.* 58

I. Allegro moderato
II. Andante con moto
III. Rondo: Vivace

INTERMISSION

Brahms *Symphony No. 1, in C minor, *Op.* 58

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
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Hanson Elegy in Memory of Serge Koussevitzky, *Op.* 44

Chopin Piano Concerto No. 2, in F minor, *Op.* 21

I. Maestoso
II. Larghetto
III. Allegro vivace

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Beethoven *Symphony No. 3, in E-flat major, *Op.* 55, "Eroica"

I. Allegro con brio
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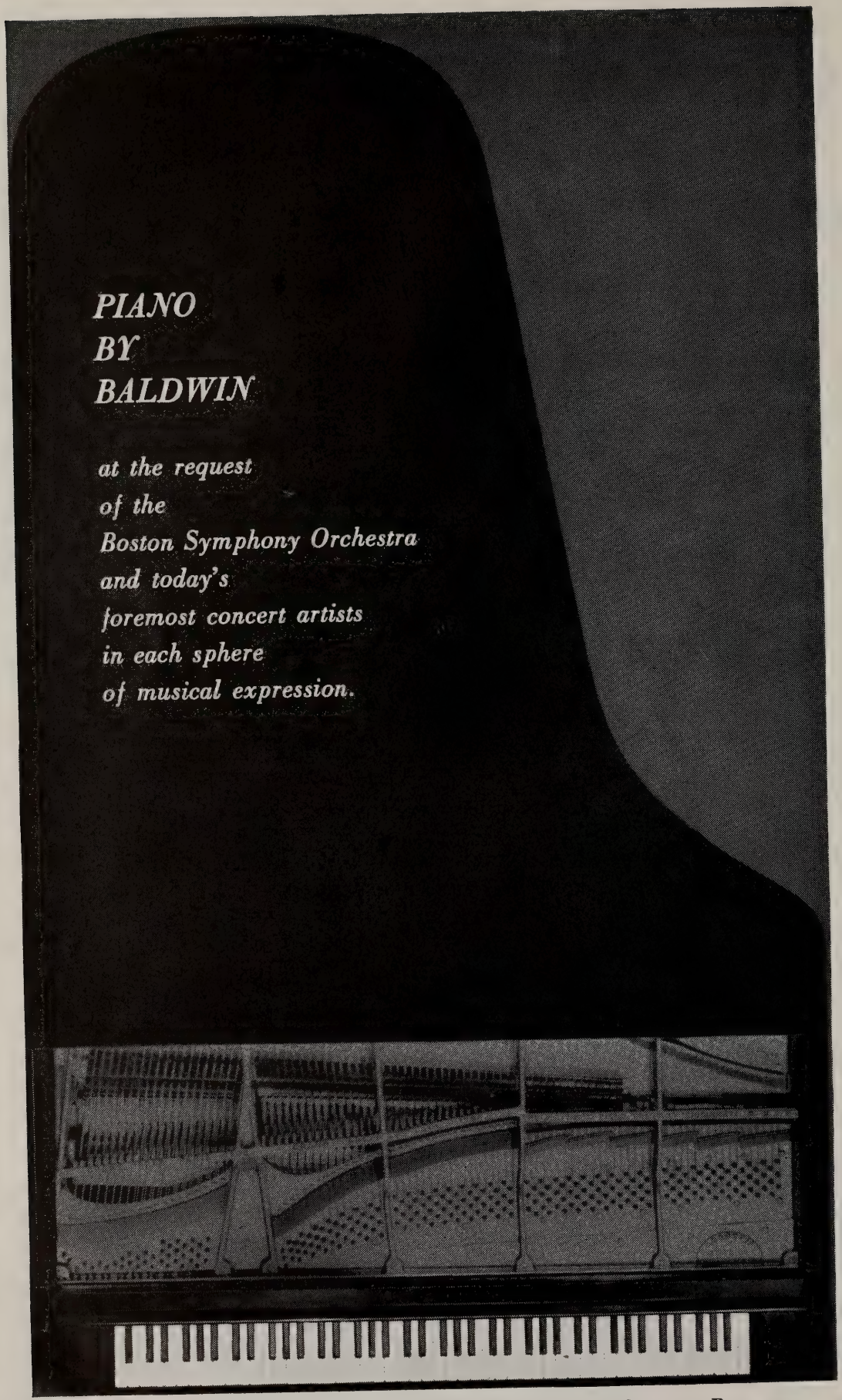


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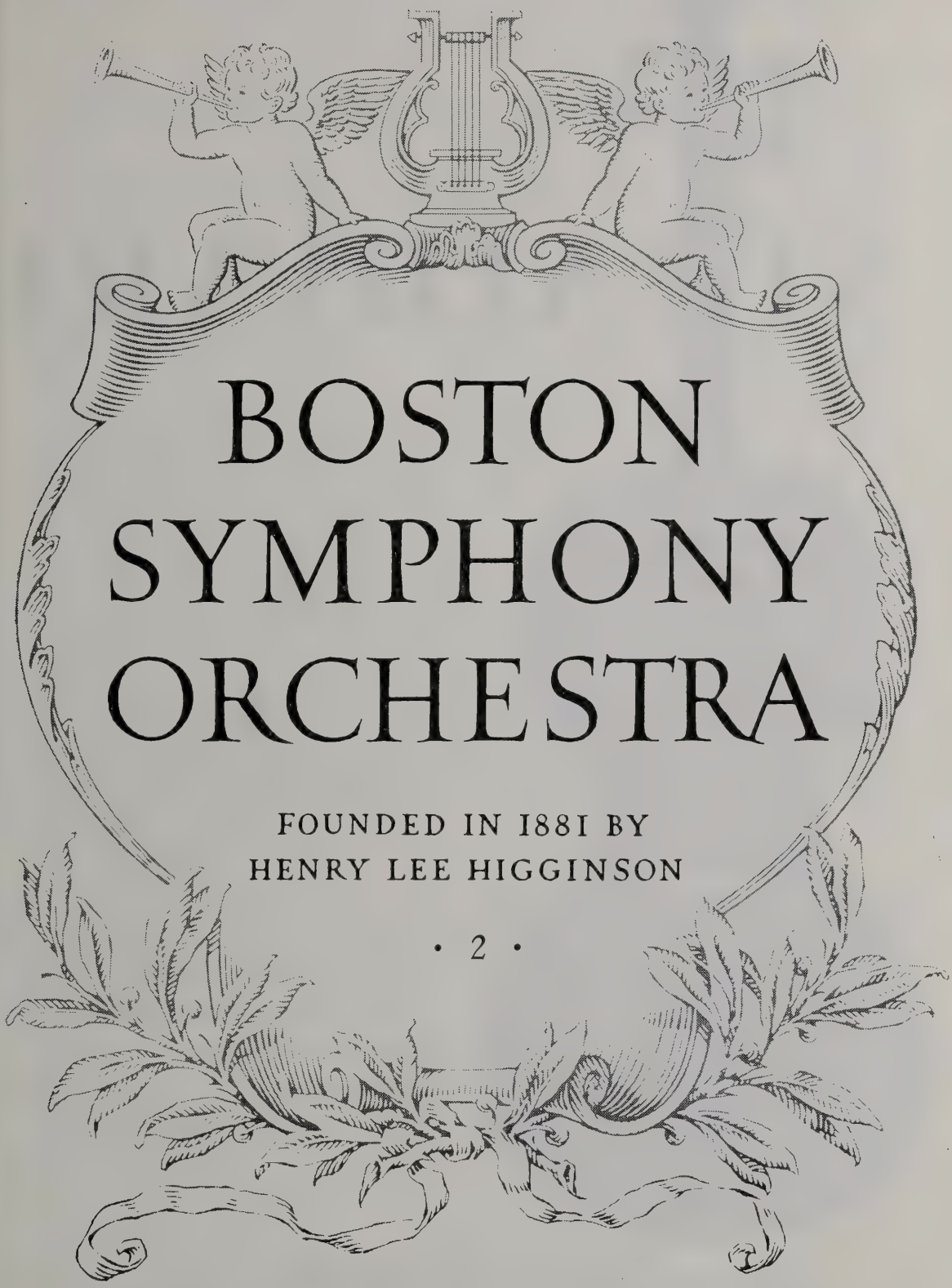
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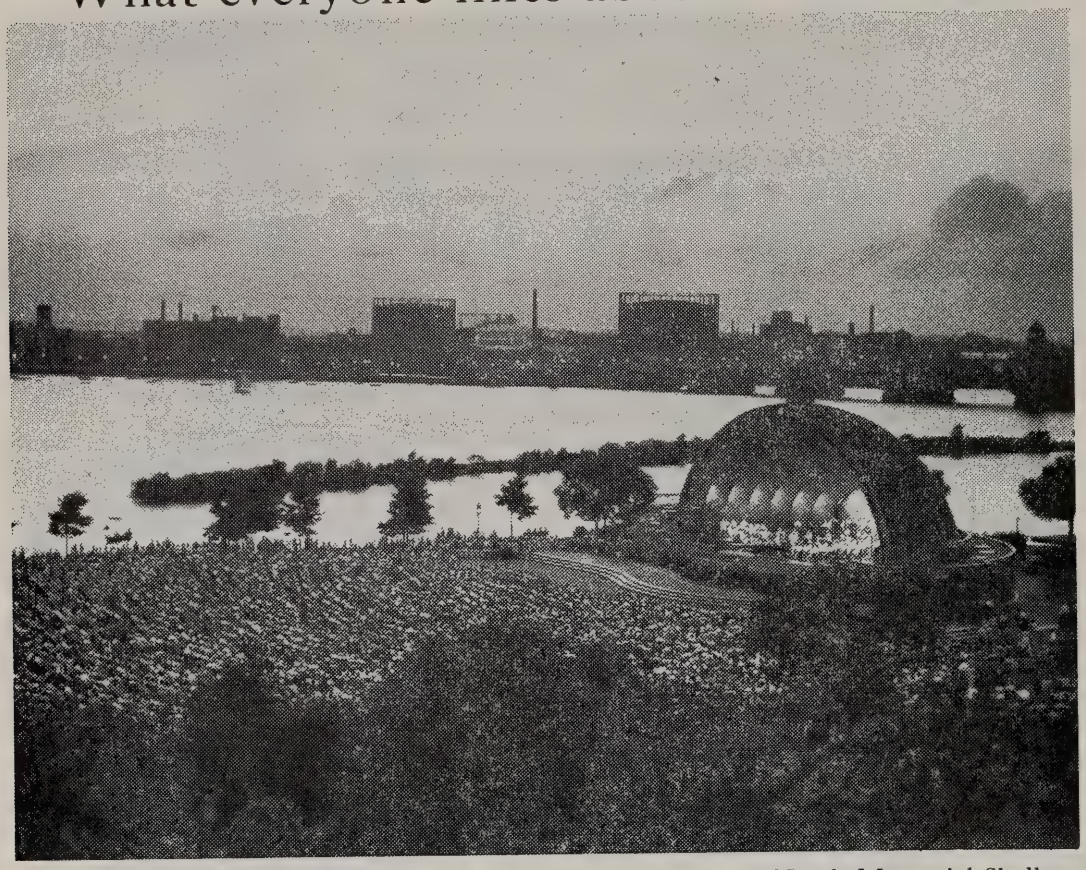
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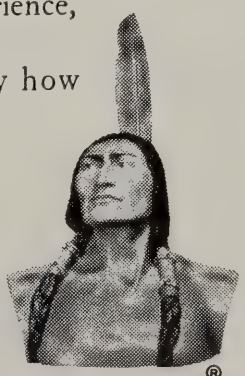


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EXHIBITION

The paintings now on view in the Gallery are loaned by the New Hampshire Art Association. Charles E. Buckley, Director of the Currier Gallery of Art at Manchester, New Hampshire, offers the following information:

The organizing of artists from all over New Hampshire into an association that is continually reviewing and revising its standards and policies gives emphasis to their role in the cultural life of the state. Also, through the Association, artists are brought into a closer relationship with each other than would be possible if no central organization existed. The Association's exhibitions give rise to valuable discussion and criticism and serve to focus the attention of the public on the trends and developments taking place among artists in our section of New England.

The present exhibition includes most of the work seen in the last Currier Gallery annual and also a few additions which the Committee in charge of this traveling exhibition felt would give a better representation of art in New Hampshire.

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MICHELE BOEGNER

Michèle Boegner will be the first of three French pianists who are to make

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their American debuts with this Orchestra in the course of the season. Mlle. Boegner, born in Lyon in 1941, was a child prodigy and studied with Mme. Marguerite Long and Mlle. Rose Lejour before she made her first public appearance with the Conservatoire Orchestra of Paris. The career of the young pianist has so far been confined to France, where she has given notable concerts and won various awards.

• •

AN AWARD FOR COPLAND

At a gathering of the MacDowell Colony in Peterborough, New Hampshire on August 19 last, the Edward MacDowell medal was awarded to Aaron Copland, who has long taken advantage of this ideal retreat for composers. After the presentation the following telegram, received from President Kennedy, was read by Carl Carmer, ex-president of the Association:

"I am delighted to learn that you will receive today a medal for distinguished service in the field of music from the Edward MacDowell Association. Your creative mind and imagination have been a significant force in the cultural life of this nation and of the world's community. It is most heartening that the ceremony is taking place at the MacDowell Colony which has provided for you and so many other American artists such a fine environment in which to pursue your work."

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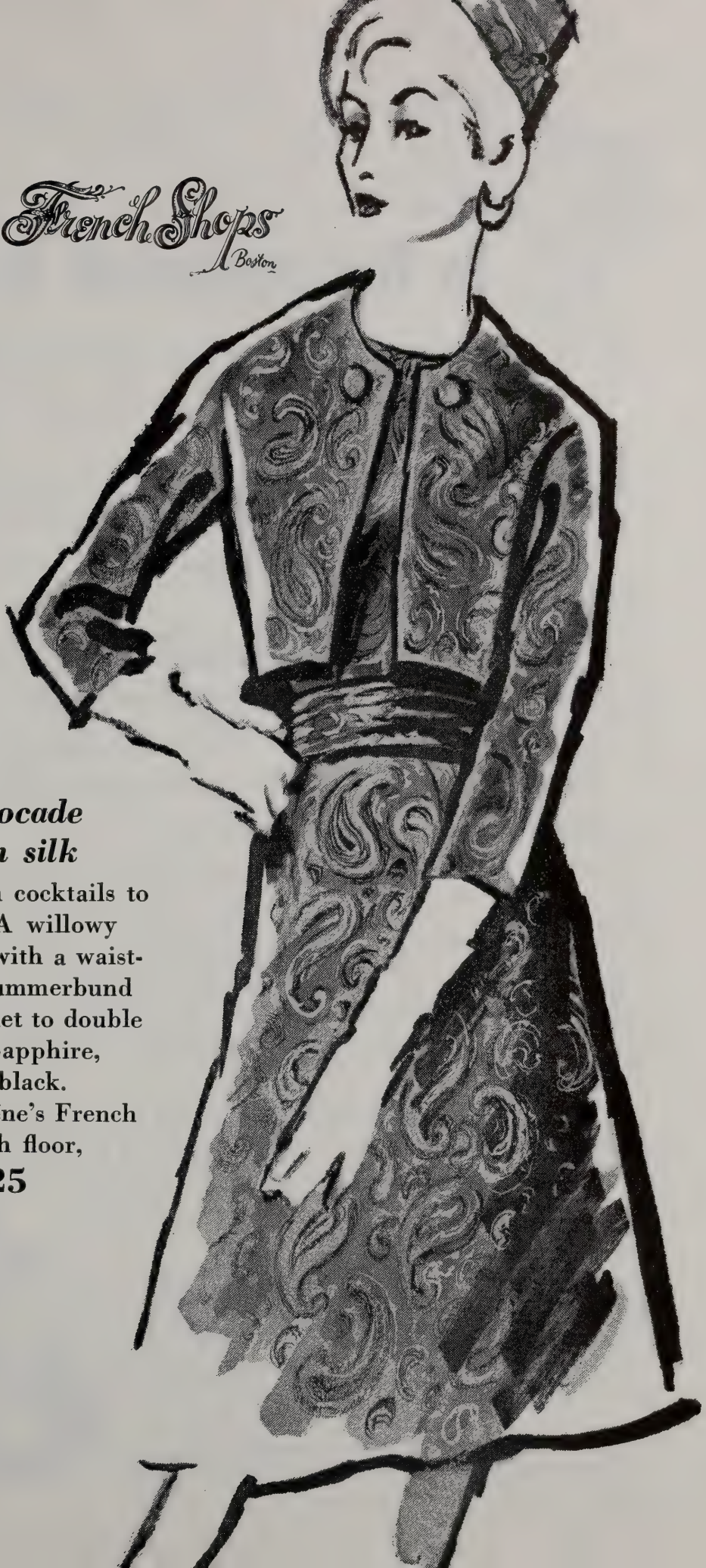
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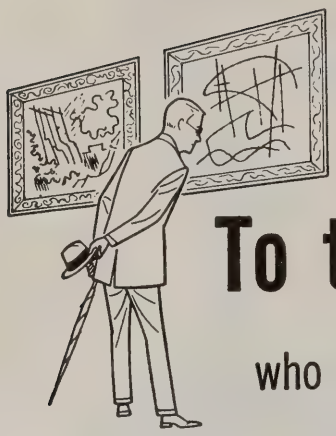
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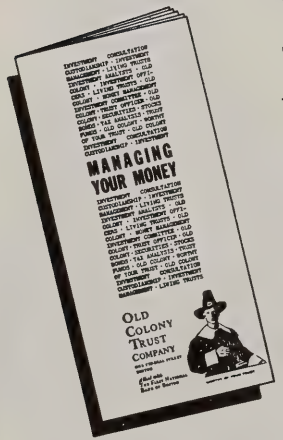
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Trumpet: ROGER VOISIN English Horn: LOUIS SPEYER

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"QUIET CITY," FOR TRUMPET, ENGLISH HORN AND STRING ORCHESTRA

By AARON COPLAND

Born in Brooklyn, New York, November 14, 1900

Composed as an orchestral piece in the autumn of 1940, "Quiet City" had its first performance by the Saidenberg Little Symphony, Daniel Saidenberg conductor, at Town Hall, New York, January 28, 1941.

It was performed at these concerts April 18 and December 26, 1941; March 9, 1945, March 22, 1946, and April 6–7, 1951.

"IN THE Spring of 1939," writes Mr. Copland, "I was asked by my friend Harold Clurman, Director of the Group Theatre, to supply the incidental musical score for a new play by Irwin Shaw, author of *'Bury the Dead,' 'The Gentle People,'* and other dramas. His new opus was entitled *'Quiet City,'* and was a realistic fantasy concerning the night-thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity. The author's mouthpiece was a young trumpet player called David Mellnikoff, whose trumpet playing helped to arouse the conscience of his fellow-players and of the

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audience. The play was given two 'try-out' performances in New York on successive Sunday evenings in April of 1939, and then withdrawn for revisions.

"Several friends urged me to make use of some of the thematic material used in my score as the basis for an orchestral piece. This is what I did in the summer of 1940, as soon as my duties at the Berkshire Music Center were finished. I borrowed the name, the trumpet, and some themes from the original play. The addition of English horn and string orchestra (I was limited to clarinet, saxophone, and piano, plus the trumpet of course, in the stage version), and the form of the piece as a whole, was the result of work in a barn-studio two miles down the road from Tanglewood. The orchestration was completed in late September, and the score dedicated to the late Ralph Hawkes, junior member of the London firm of Boosey and Hawkes, who published the composition recently."

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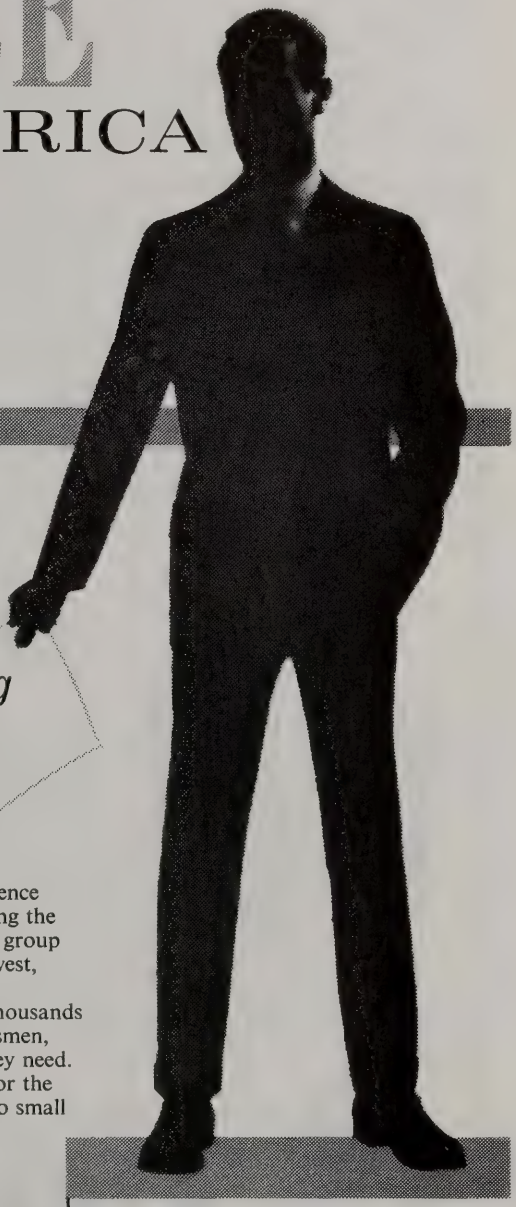
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CONCERTO FOR PIANO AND ORCHESTRA, NO. 4, IN G MAJOR, *Op.* 58

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16(?), 1770; died at Vienna, March 26, 1827

The Fourth Concerto of Beethoven, performed at a subscription concert at the house of Prince von Lobkowitz in Vienna, in March, 1807, was first heard at a public concert at the Theater-an-der-Wien, Vienna, December 22, 1808, the composer as soloist.

The most recent performances in the Friday and Saturday series were on March 2–3, 1956, when Eugene Istomin was the soloist.

The orchestral portion of the Concerto is scored for flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings. It is dedicated to "His Imperial Highness, the Archduke Rudolph of Austria."

BEETHOVEN offered his Fourth Concerto for publication in the year 1806; just when he began and worked on it cannot be definitely established.* It was first performed at one of two private concerts in

* With all the circumstantial records of Beethoven's life that exist, there remain many mysteries over which the authorities are sadly at variance. Nottebohm, studying the sketch-books, decides that the Concerto in G major must have been composed in 1805. Schindler dates it 1804, "according to information given by F. Ries." Breitkopf and Härtel's thematic catalogue places it at 1805, and Thayer entertains the "confident opinion" that "this work remained still unfinished until the approach of the concert season, towards the end of the year 1806. Beethoven offered it to Hoffmeister and Kühnel in March, and to Breitkopf and Härtel in July of that year." Sketches for the Fifth Symphony appear together with those for the Concerto.



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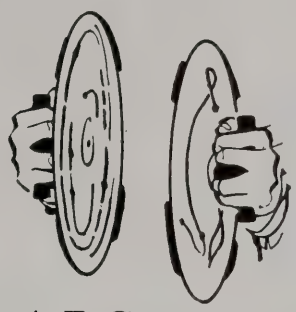
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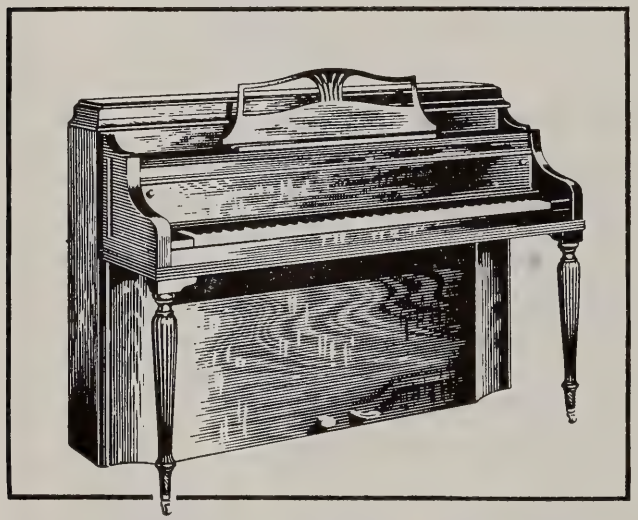
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the house of his patron Prince Lobkowitz, in March of 1807. Other works heard at these two gatherings, and likewise announced as "new," were the Fourth Symphony and the *Coriolanus* Overture. The first public performance of the Concerto was at that famous "Academy" on December 22, 1808 – the semi-fiasco at which the Fifth and Sixth Symphonies and the Choral Fantasia were all heard for the first time. Beethoven played the solo part in the Concerto and Fantasia, Seyfried conducting. At a concert on the next night for the benefit of "Widows and Orphans," the new concerto was scheduled to be performed by Ries. Having only five days in which to learn the work, Ries asked the composer to let him substitute the Third, in C minor. "Beethoven in a rage went to young Stein, who was wise enough to accept the offer; but as he could not prepare the concerto in time, he begged Beethoven on the day before the concert, as Ries had done, for permission to play the C minor concerto. Beethoven had to acquiesce. Whether the fault was the theatre's, the orchestra's, or the player's, says Ries, the concerto made no effect. Beethoven was very angry."

Of the further history of the G major – a Cinderella of concertos! – Sir George Grove relates: "It remained for many years comparatively unknown. Between the less difficult C minor ('No. 3') and the more



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imposing E-flat ('No. 5') it was overlooked, and, strange as it may seem, ran the risk of being forgotten. Its revival was due to Mendelssohn, who seized the opportunity of his appointment as conductor of the Gewandhaus Concerts at Leipzig to bring forward this and many another fine composition which had been unjustly allowed to remain in the shade. Schumann preserved the following little memorandum of the performance, which took place on November 3, 1836:

" 'This day Mendelssohn played the G major Concerto of Beethoven with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed, and I sat in my place without moving a muscle or even breathing — afraid of making the least noise!' "

• •

Disregarding the usual requirements of flash and display in the first movement of a concerto, Beethoven builds the initial allegro on gently melodic material, through which the piano weaves its embroidery of delicate figurations. The piano opens softly (and contrary to precedent) with a five-bar phrase of the first theme, and then yields place to the orchestra, which completes this and sings a second, again introducing it softly in the strings. The development, with voices of solo and orchestra blended, brings to pass in its course two further themes, each lyrical in character.

The andante con moto, which has no like in the literature of con-

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certos, contains within its seventy bars a message whose import words cannot convey. It consists of a dialogue between the string choir and the piano. The former states a short, imperious phrase in octaves, forte and staccato: it is a recitative, and yet it is more. The piano answers with a melody of indescribable tenderness. The two opposing voices continue their alternate phrases, but before the soft plea of the piano, increasingly irresistible, the austerity of the strings is gradually mollified, until its capitulates altogether, subsiding into a breathless pianissimo. One is reminded of the similar opposition and capitulation in the Overture to *Coriolanus.* The last whispering suspended chord of the piano is gently swept away as the vivace theme of the rondo (further brightened by the restoration of the major mode) is delivered pianissimo by the strings, with its sprightly answering theme in the piano. The finale follows a more usual course to a lively and sparkling conclusion, light in mood, with memorable pianissimo episodes.

The following interesting speculation about the slow movement is taken from Donald Francis Tovey's "Essays in Musical Analysis" (Volume III):

"If I am not mistaken, it was Liszt who compared the slow move-

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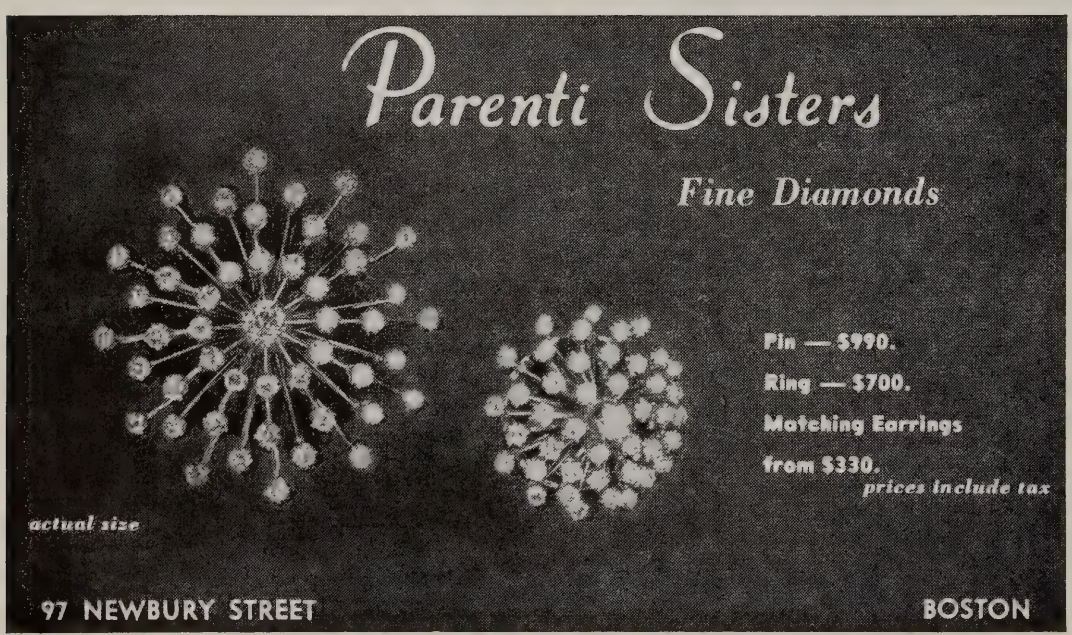
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ment of this concerto to Orpheus taming the wild beasts with his music. This is so apt that it is almost free from the general objection that such comparisons tend at first to substitute their own vividness for that of the music and then to lose their vividness in the necessity for tiresome qualifications of detail. But here the comparison is remarkably spiritual and free from concrete externals. Note, in the first place, that, as in Liszt's own symphonic poem *Orpheus,* it refers to the taming of wild Nature, not to the placating of the Furies, though Liszt tells us that he was inspired by the experience of conducting Gluck's *Orfeo.* But the spiritual, or, if you prefer popular scientific jargon, psychological depth of the analogy is best shown in the one point of resemblance between this unique movement of Beethoven's and a very different one, Orpheus's first sustained address to the Furies in Gluck's opera. The pleadings of Orpheus are met phrase by phrase with a thunderous *No* from the Furies in unison, until the last *No* is a chord which shows that they will at length yield. In this andante the orchestra does not imitate wild beasts or nature, and the pianoforte does not imitate a lyre or a singer. But the orchestra (consisting of the strings alone) is entirely in octaves, without a vestige of harmony, so long as it remains stubborn and rough in its share of the dialogue with the quiet veiled tones of the solo. After its first soft pizzicato note it melts into harmony. In the supreme moment of darkness at the end, the orchestra and solo join in the same material, whereas they had hitherto been totally contrasted."

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By Artur Schnabel

These excerpts from twelve autobiographical talks given by Artur Schnabel to an audience of music students at the University of Chicago, are reproduced from "My Life and Music," to be published in October by Messrs Longmans, Green and Co.

I first played with Richard Strauss in 1905, in Berlin and with the Philharmonic Orchestra, at the concert which was to decide whether he was good enough to become permanent conductor of the series of symphony concerts given every season at the Royal Opera House in Berlin. Felix von Weingartner was the other choice. Strauss had been invited by Hermann Wolff, who apparently in his heart preferred him to the other contestant. So he arranged this special concert and I was honoured to be the soloist. It was an all Beethoven programme; Strauss conducted an overture and the Fifth Symphony, I played the Fifth Concerto. His performance of the symphony was fulfilment. No performance I have heard since, even by him, has reached such heights. It was inspired, overwhelming — fire and firmness. He received one of the greatest ovations I have ever witnessed. He was no "star" — only a candidate — before this concert. After it he was one — and naturally he also got the job.

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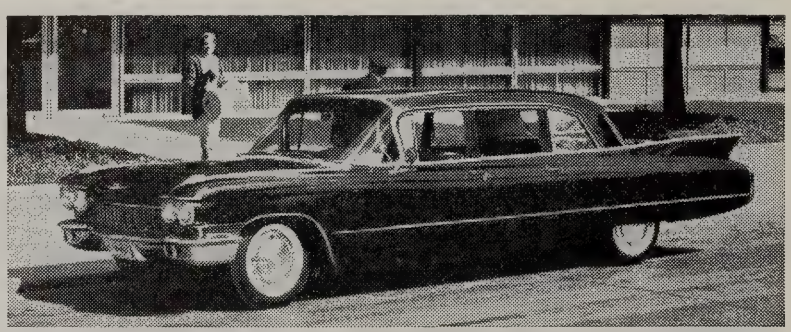
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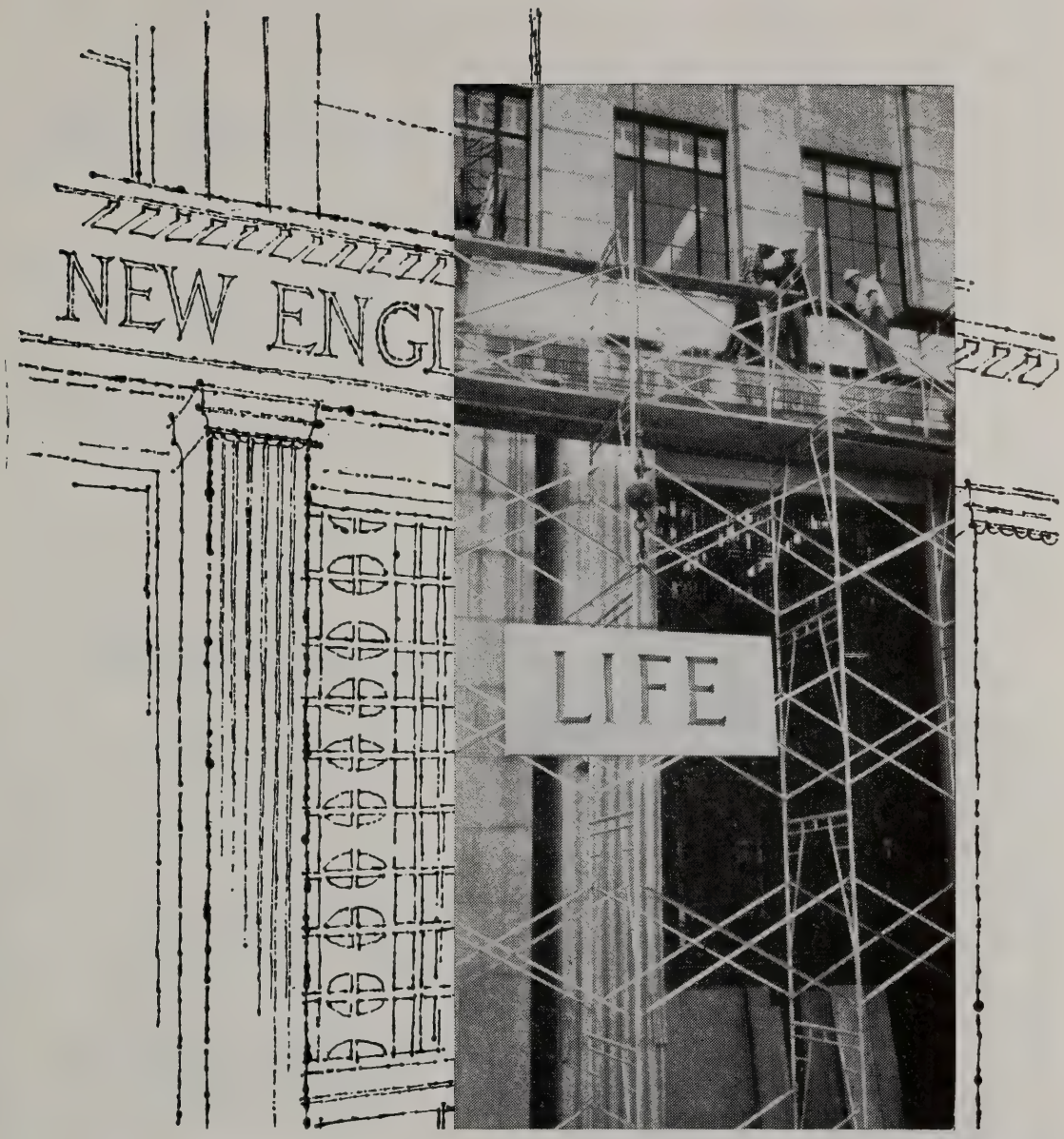


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Later on he did not always make the same efforts in his conducting. From time to time he did the wonders of which he was capable, but more often, particularly in operas, he was just enjoying himself. I heard operatic performances during which he behaved as if he were quite alone. He would enjoy certain parts and caress them but would just pass over other less challenging or moving ones.

Among the musicians who have impressed me most in my life – not including my childhood – were Busoni, Schoenberg, who were both older than I, and, later on, Krenek, who is eighteen years younger than I. Hindemith also impressed me although I differ from him on many non-essential questions, mainly those concerning the approach to music.

• •

Busoni was the greatest figure – there is nobody like him. He was fascinating both as performer and composer and also as a personality. Unfortunately I could not see him as often as I wished because he was nearly always surrounded by a group of people who were a bit too expensive – I would say – for me to take into the bargain. He had a great affection for freakish people; he felt a kind of sympathy for them. Every day after lunch he had this group for two to three hours – a strange collection, not very gifted either. He was very good to them.



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Yet, with a kind of devilish glee he would tell them the most absurd things about music which he simply invented. They accepted blindly all these fantasies and would afterwards spread them as the last word on music. There was this somewhat impish trait in his make-up; otherwise he was a marvellous man, incomparable in vitality. If he and Eugen d'Albert, who also had a most fascinating personality, had been combined in one, the result would have been one of the greatest musicians of all times, for d'Albert had all the raw material and Busoni all the refinement. About each other they spoke rather ironically and were mutually somewhat irritated.

Both after their fortieth year began to neglect their piano playing — it meant less and less to them; they preferred to compose. D'Albert, with his elemental qualities, had been labelled the "Beethoven player," then Frederic Lamond became his competitor and eventual successor. Finally, much later, I had the honour to receive this "heavyweight title." We three are more different than you can conceive, but Beethoven embraces us all.

Neither d'Albert nor Busoni was ever really happy in the United States. This was probably the time of Paderewski's greatest triumphs there. Perhaps they felt inhibited because of their awareness of being so different from his type.

I shall never forget the last time that I saw Busoni. It was after the



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First World War, shortly before he died and when he was very ill. I saw him alone. When I entered the room he looked at me for a while and then he said: "Schnabel, you are acquiring a face." It impressed me deeply – a great compliment. It meant that I had none until then, of course. I was then forty. . . .

• •

During my educational phase in Vienna until 1899, I never heard, in this most musical city on earth, and in the midst of musicians, of the existence of the twenty-eight Concertos by Mozart, or Beethoven's Opus 106 or the Diabelli Variations, or Bach's Goldberg Variations, etc. The G major Concerto by Beethoven was generally labelled, among musicians, as the "ladies' concerto." Hardly any of the great pianists ever played it. The C minor was only played by conservatories by the lower grades and the C major Concerto only by the debutantes. The B-flat major Concerto was simply unknown. Many of Schubert's songs and Verdi's operas were considered so trivial that anyone who pretended to have an understanding of music would have degraded himself if he had confessed to enthusiasm and respect for them. Schubert's Impromptus for piano were chiefly the pastime of governesses. Some of his finest songs had been shifted to the suburbs, arranged for male choruses. We, of course, have in the meantime made gigantic progress. The hurdy-gurdy's repertoire of "classical" bits has reached operettas and films: visible biographies of geniuses, with greater quantities of their creations performed than the barrel organ could manage. And don't forget the juke boxes.

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• •

Leschetizky belonged to the virtuoso world of the second half of the nineteenth century, although he had studied with Czerny, who himself had been a student of Beethoven – but this virtuosity was a genuine and creative virtuosity, and not yet a mechanized one. In all my contacts with Leschetizky, which lasted until he died, I never heard him talk about money or success or the Press or the critics or society. Not a word. He was absolutely independent. The great quality of Leschetizky was his vitality; but I think he conceived of music, not, as I said before, as an exclusive sphere of personal experience, but as something

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which has to be presented, shown to others. He saw music as a, so to say, public function. For him it was not music itself which gave, the musician who took. For him the musician, as a person, was the giver, and he who listened took. Nowadays, if you believe managers and promoters, the customer gives and the artist takes.

When Leschetizky denied that I should ever be a pianist but said that I was, from the beginning apparently, a musician, he meant perhaps to indicate that my type "takes" from music. There is, of course, no strict demarcation line between those innate approaches, and I do not claim a superiority for any. When I was ten or eleven, Leschetizky said to me: "Schubert has written quite fine sonatas for piano – which nobody knows. They are absolutely forgotten. No one ever plays them. You might like them." So I started playing Schubert's sonatas because Leschetizky said I should never be a pianist. Among the approximately 1,800 pupils he taught in the course of fifty or sixty year, I was one of a handful who never had to study Hungarian rhapsodies by Liszt. I was pleased with his choice for me.

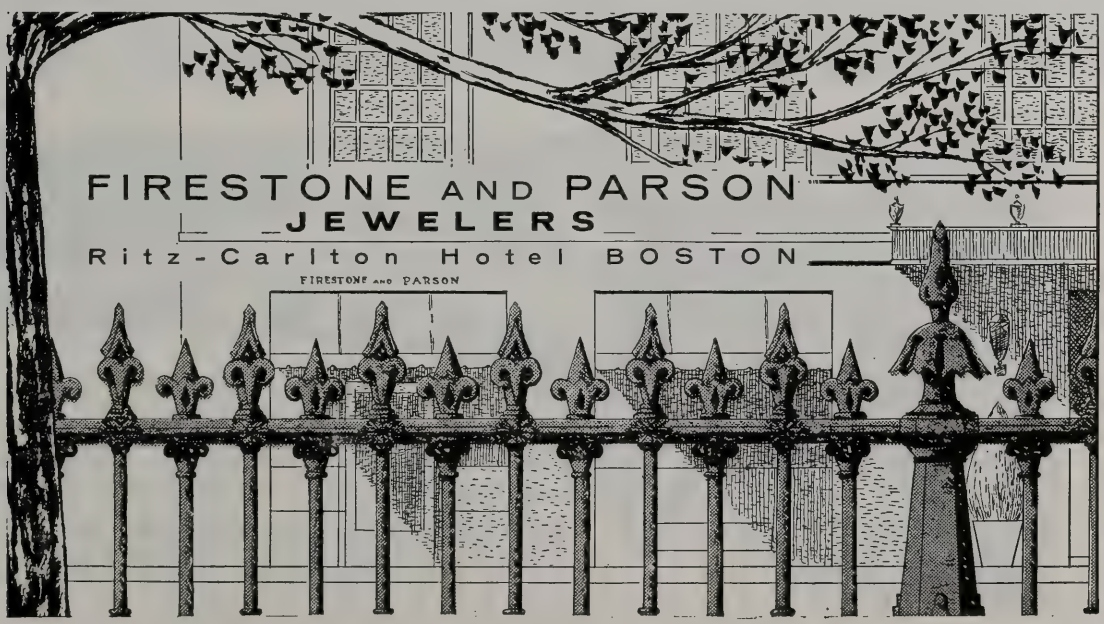
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the janitor to come and listen, if he has time. I am sure it is now harder than ever before to find people who will listen. Why should they, when they have the radio? It was not so fifty or a hundred years ago. When somebody moved into a house and brought a piano with him, all the other tenants were proud and happy. Wonderful!

I think that the most productive way of higher teaching in music is to have all pupils present at all lessons. That is possible only if one had a very small number of pupils. If you have only six or seven pupils, you can do it, but if you had fifty or sixty pupils — a factory — it would be very difficult! Leschetizky had very many pupils and gave them all private lessons. Most of them studied for long periods with one of his many assistants. By the way, there is no Leschetizky method. It is a mere legend — an absolute fallacy. He never spoke, at least I never heard him to speak, of technique. Several of his assistants and some of his pupils have published books on his method which are all diametrically opposed. Don't be misled by them. There was no method. His teaching was much more than a method. It was a current which sought to release all latent vitality in the student. It was addressed to imagination, taste, and personal responsibility.

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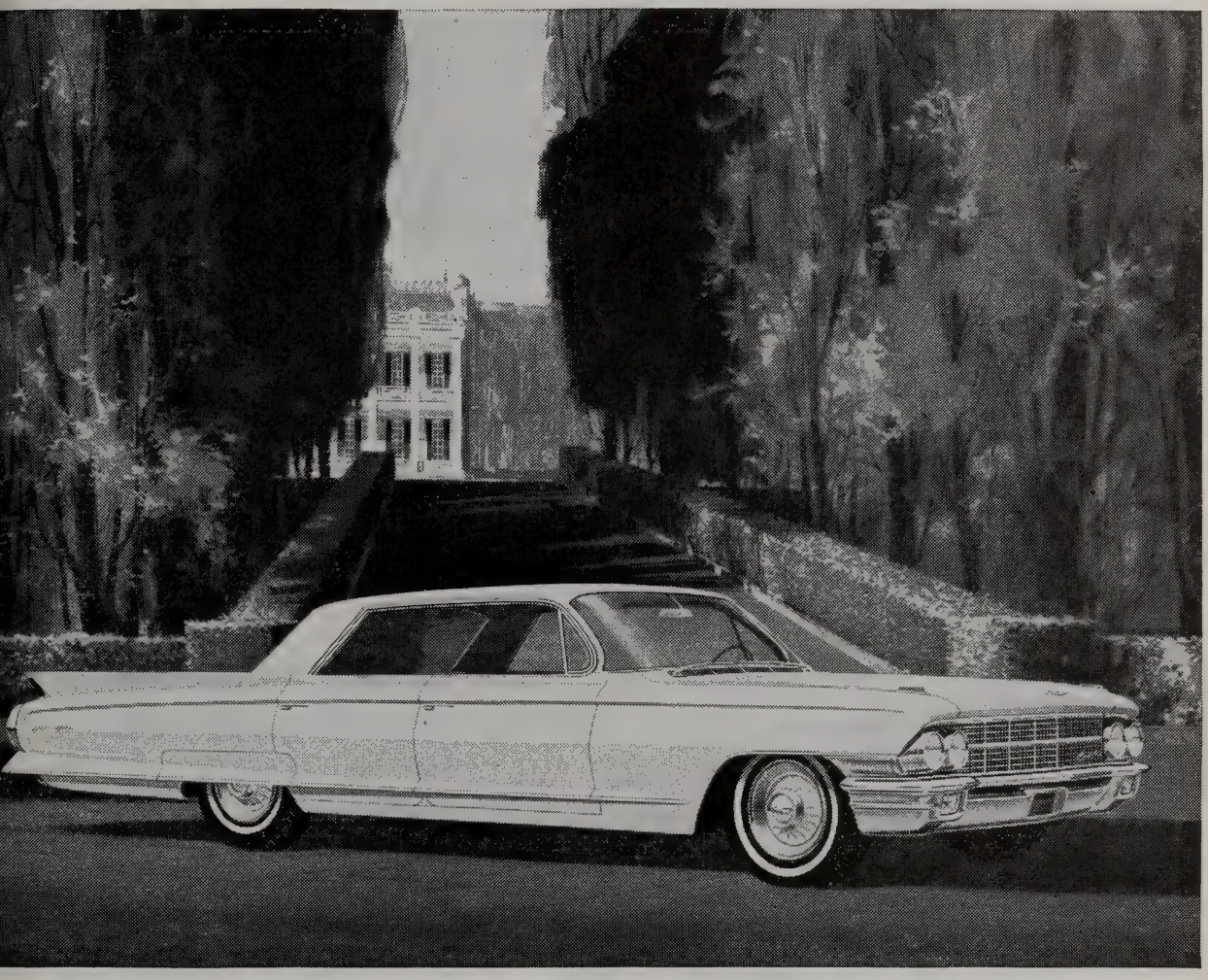
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COMPOSERS IN RUSSIA

By Aaron Copland

Having been the guest of composers in Soviet Russia in the spring of 1960, Mr. Copland reported his encounters in the "New York Herald Tribune" on May 8.

The recent visit of Lukas Foss and myself to the Soviet Union completed the first in what is likely to be a continuing series of exchanges in the composing field. Most lasting impression of the four-week tour was the strong sense I had of the cooperative spirit of all the musicians we came in contact with there. At all levels, whether at the various Composer Unions we visited in four different cities, including Tiflis in Georgia, or with the instrumentalists who performed in our concerts, there was a genuine desire to do everything possible in the furtherance of friendly relations, both musically and humanly speaking.

This was highlighted by an evening spent at the Moscow apartment of Dmitri Shostakovitch, who proved to be a charming and relaxed host, quite different from the rather tense and distracted figure one sees in public.

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There is no doubt that the concerts of music by Mr. Foss, myself and several Russian composers aroused great interest. The Moscow State Symphony, the Leningrad Philharmonic and the Riga Radio Orchestra were put at our disposal, and in addition a concert of chamber music took place in Moscow at which I joined the Borodine Quartet for a performance of my Piano Quartet; further, the well known Soviet pianist Sviataslov Richter played Prokofiev's Sixth Sonata. Lukas Foss conducted his Symphony of Chorales in Leningrad and appeared as soloist in his Piano Concerto in Moscow; I conducted various works of mine including my Third Symphony, Statements for Orchestra and a Suite from "The Red Pony." (Much curiosity was aroused by the title of the last-named piece.)

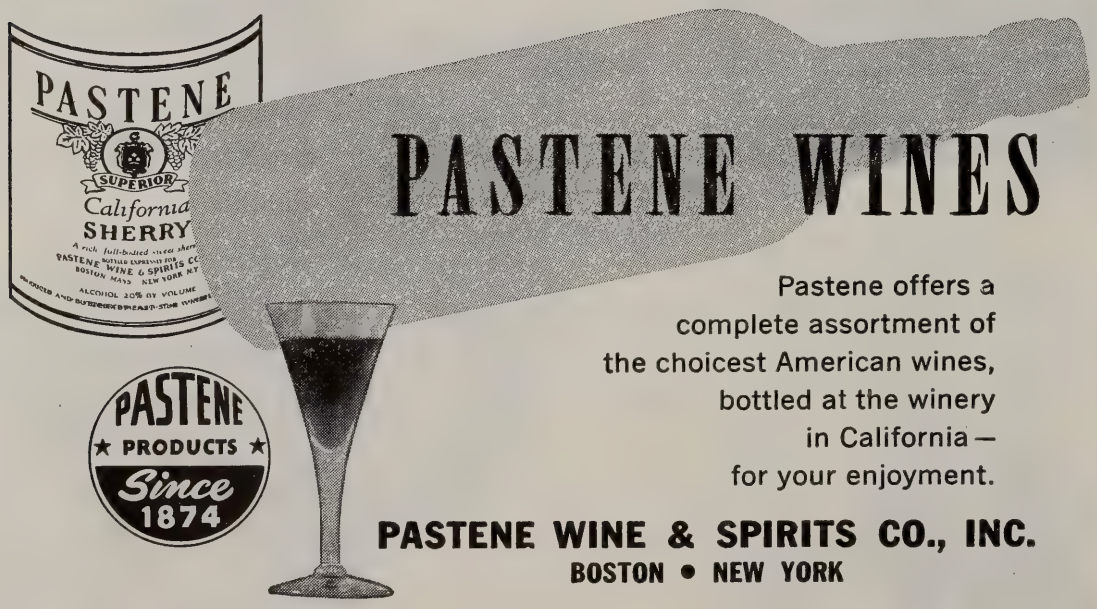
One must remember how comparatively little recent Western music has been heard in live performance in the Soviet Union in the past decade. One music student complained to me, privately, that in a year-long course at a leading conservatory on the History of Western Music only a total of two hours was devoted to a discussion of contemporary composers in all Western countries. At the same time we recognized a strong desire on the part of musicians to appear to be "in the know."

I was particularly struck by the fact that no dissonance, no matter how severe, caused any expression of surprise. The fact is that music

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of considerable dissonance may be and is written in the Soviet Union, provided that some literary story content justifies its presence.

The situation therefore is not so very different from that of a Hollywood composer who may even make use of electronic effects if the story justifies extreme measures. Aside from such use, however, there is active propaganda on the part of those in a position of authority to discredit 12-tone atonalism and what is referred to as "electronic noises" when composed as absolute music.

Whatever the situation in the past may have been, the present musical mood, apart from those two strictures, appears to be a comparatively liberal one. Our presence in the Soviet Union was taken as a sign of that fact, and we were glad to provide further stimulus for an open-door attitude towards the music of the outside world.

Before going on our visit, I thought I knew what Russian music was like. I was hardly prepared, however, to discover to what a degree Russian music is exclusively Russian. There is an extraordinary and all-pervasive unity of expressive ideal: over and over again the pathetic note is struck, the harmonies are fullsome, the melodies clear and singing, the orchestral coloring familiar. I told the professors at the Tchaikovsky Conservatory in Moscow that when I listened to the music of their students I found it difficult to imagine whole areas of con-

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temporary music, the very existence of which could hardly be suspected from the evidence their compositions supplied.

This, I'm sorry to say, was not what they wanted to hear. They looked surprised and a little hurt. I hastened to add that it is a strength for a young composer to have so strong a tradition to lean upon, but I also made no bones about the fact that it was very limiting and could only lead to more music of the same kind. It became clear by the end of our trip that the music written by local Russian composers and thought of as "controversial" would come closest in style to pieces such as the Scythian Suite of Prokofiev or other dynamically propelled music of the early twenties. Here again our listeners seemed incredulous when we suggested that this music would be "old-hat" in the West.

A word should be said as to the folk-music ensembles and the jazz clubs that form an active part of present-day Soviet musical life. I heard a delightful group of folk instrumentalists in Riga on the Baltic Sea. The principal regional instrument is the *kokle,* a kind of zither, with a more resonant and pleasing tone.

Placed on a table, it is played seated, and evokes pictures of the Middle Ages. The serenity and devotion on the faces of the seven women who played these instruments made a profound impression. The rest of the ensemble consisted of members of a clarinet family,

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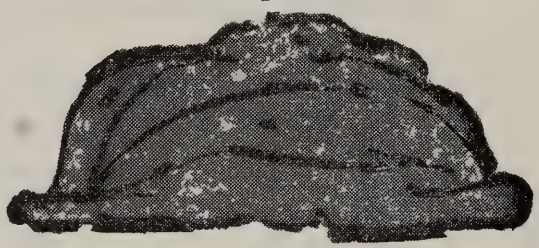
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including a contra-bass clarinet; also a recorder, a percussionist with a delightful jingle-jangle instrument and a home-made xylophone; and a few brass instruments that for me spoiled the originality of the sound combination but admittedly helped to make climaxes. The polyphonic folk singing we heard in Tiflis was also strikingly original, and again evoked music of a distant past. The sound of the Andreyev folk orchestra in Leningrad with its *dombras* and *balalaikas* was closer to what we in America imagine Russian music to be.

Most surprising of all was the extent to which the jazz club has taken hold. In Riga, under local sponsorship, a sixteen-piece band plays Stan Kenton-style jazz in a way that would make all Americans feel right at home. It is significant that the group of musicians is referred to as Riga's "Orchestra of Light Music." (Like the word "opera" on Broadway, the word "jazz" in the Soviet Union carries dynamite.)

In Leningrad we danced to the sound of a large jazz band that both looked and sounded like the real thing. Any such band has an assured audience of enthusiasts whose passion has to be seen to be believed. Thus far, the jazz players are content with imitating what Americans do. It would be difficult to prophesy whether in the future they will be able to contribute something of their own. In the meantime, the existence of such bands is a powerful agent for the stimulation of friendly feelings toward America.

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On my last day in Moscow I was asked to give an hour-long talk on American music for the Soviet radio public. It was the first time such an invitation had ever been extended. It made me think that we in America might profit from a similar talk on present day Soviet music, for our knowledge is confined to the music of a few famous names. It might be good for a change to know something of the music of younger composers like Galinin, Babajanian, Ter-Tetovosian, Ryaats, Volkonsky, Pyart and others. Along with their music the Soviets would do well to send the composers themselves for that is always the most effective way to make cultural exchange.



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By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The First Symphony of Brahms, first sketched in 1856, was completed in 1876, and had its initial performance on November 4 of that year at Carlsruhe, Otto Dessoff conducting.

The most recent performances in the Friday–Saturday series were on December 30–31, 1960.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contra bassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings. The trombones are used only in the finale.

IT is not without significance that Brahms required fourteen years to complete his First Symphony and that only in his forty-second year was he ready to present it for performance and public inspection. An obvious reason, but only a contributing reason, was the composer's awareness of a skeptical and in many cases a hostile attitude on the part of his critics. Robert Schumann had proclaimed him a destined symphonist, thereby putting him in an awkward position, for that was in 1854 when the reticent composer was young, unknown, and inexpe-

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rienced. When two years later he made his first sketch for a symphony he well knew that when he came forth with one he would be closely judged as a *"Symphoniker,"* accused of presuming to take up the torch of Beethoven, whose Ninth Symphony had in the course of years had nothing approaching a successor. Brahms was shaken by this thought. The most pronounced skeptics were the Wagnerians who considered the symphonic form obsolescent. A symphony by Brahms would be a challenge to this point of view. Brahms, hesitant to place a new score beside the immortal nine, was nevertheless ambitious. His symphonic thoughts inevitably took broader lines, sturdier sonorities, and more dramatic proportions than Schubert's, Schumann's or Mendelssohn's.

He approached the form cautiously and by steps, not primarily because he feared critical attack, but because, being a thorough self-questioner, he well knew in 1856 that he was by no means ready. As it turned out, fourteen years was the least he would require for growth in character, artistic vision, craft. These fourteen years give us plentiful evidence of such growth. From the point of view of orchestral handling, the stages of growth are very clear indeed. His first orchestral scores, the two serenades (1857–1859), were light-textured, of chamber proportions as if growing from the eighteenth century. The D minor Piano Concerto, completed after a long gestation in 1858, had grandeur of design, was at first intended as a symphony, and became in effect a symphonic concerto, a score in which the composer could not yet divorce himself from the instrument of his long training

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and immerse himself entirely in the orchestral medium. The Haydn Variations of 1873 show that he had by this time become a complete master of orchestral writing but indicates that he was not yet ready to probe beneath the surface of agreeable and objective lyricism.

Nevertheless the earlier Brahms of 1856, the Brahms of twenty-three, was already the broad schemer whose tonal images were often dark, often wildly impetuous. He was then in his "storm and stress" period, when he was deeply disturbed by the misery of the Schumann couple whom he loved, anxious for the master in the last stages of his insanity, concerned for the distraught "Frau Clara." This was the openly romantic Brahms who had not yet acquired a sobering reserve in his music, who was at the moment looked upon hopefully by Liszt as a possible acquisition for his neo-German stronghold at Weimar.

This violent mood found expression in the D minor Piano Concerto, first conceived as a symphony in 1854. Two years later, similarly inclined, he sketched what was to be the opening movement of the C minor Symphony. The Concerto required four years to find its final shape. The Symphony took much longer because the composer had far to go before he could satisfy his own inner requirements. Another composer would have turned out a succession of symphonies reflecting the stages of his approach to full mastery. Brahms would not commit himself. It was not until 1872 that he took up his early sketch to re-cast



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it and compose the remaining three movements by 1876.

The Symphony thus became a sort of summation of fourteen years of growth. Some of the early stormy mood was retained in the first movement. The slow movement and scherzo with their more transparent coloring were a matured reflection of the lyric Brahms of the orchestral variations. The finale revealed the Brahms who could take fire from Beethoven's sweep and grandeur and make the result his own. In the same tonality as the Fifth Symphony, Brahms' First begins darkly, proceeds with dramatic power, and in the last movement emerges Beethoven-wise, in a resplendent C major. Brahms was aware that there would be derisive comparisons. He knew that the broad hymn-like C major theme would be called an imitation of the theme of Beethoven's Ode to Joy. The character was similar, the shape of the notes was not. He faced such comparisons knowing that his Symphony followed but did not imitate Beethoven — its strength was his own. Its strength was also the strength of integration, so pervasive that

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the movements, traversing the earlier and the intermediate Brahms, became a coherent unity.

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Brahms first yielded the manuscript of his Symphony to Otto Dessoff in Carlsruhe on its completion in 1876, to give himself a preliminary sense of reassurance. He sought the favorable setting of a small community, well sprinkled with friends, and nurtured in the Brahms cause. "A little town," he called it, "that holds a good friend, a good conductor, and a good orchestra." Brahms' private opinion of Dessoff, as we know, was none too high. But Dessoff was valuable as a propagandist. He had sworn allegiance to the Brahms colors by resigning from his post as conductor of the Vienna Philharmonic because Brahms' Serenade in A major was refused. A few years before Dessoff at Carlsruhe, there had been Hermann Levi, who had dutifully implanted Brahms in the public consciousness there. The audiences at Carlsruhe very likely felt honored by the distinction conferred upon them — and were in equal degree puzzled by the Symphony itself.

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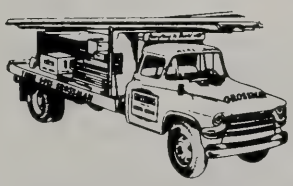
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Brahms himself conducted the Symphony in Mannheim a few days later, and shortly afterwards in Munich, Vienna, Leipzig and Breslau. There was no abundance of enthusiasm at these early performances, although Carlsruhe, Mannheim and Breslau were markedly friendly. In Leipzig a group of resident adherents and such loyal visitors from elsewhere as Frau Schumann, Joachim, and Stockhausen gave weight to the occasion, established at a general rehearsal, and sealed by a post-concert banquet. In Vienna the work got, on the whole, good notices. In Munich considerable hostility was to be expected, for Munich had become a Wagnerian redoubt. Kalbeck hazards that the applause was "an expression of relief" when it had at last ended. The Symphony reached England where it was heard in Cambridge on March 8, under Joachim; London on April 16.

Brahms had by then won public esteem, having proved his choral ability with *A German Requiem,* and had enjoyed marked success with smaller works. A full-sized symphony was regarded as a real test. Many found a stumbling block in the First Symphony, and these included some of Brahms' friends, who spoke of disunity in it, and disharmony. Even Florence May, his adoring ex-pupil and biographer, wrote of "shrill, clashing dissonances" in the introduction. Levi, the conductor who had been his loyal promoter as conductor at Carlsruhe, found the

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middle movements out of keeping with the more weighty and solidly scored first and last. Only Hans von Bülow among the current conductors was an unqualified enthusiast. Time has long since dissolved lingering doubts and vindicated the initial judgment of the Symphony's creator. No doubt the true grandeur of the music, now so patent to everyone as by no means formidable, would have been generally grasped far sooner, had not the Brahmsians and the neo-Germans immediately raised a cloud of dust and kept their futile controversy raging for years.

The First Symphony soon made the rounds of Germany, enjoying a particular success in Berlin, under Joachim (November 11, 1877). In March of the succeeding year it was also heard in Switzerland and Holland. The manuscript was carried to England by Joachim for a performance in Cambridge (March 8, 1878) and another in London in April, each much applauded. The first performance in Boston had taken place January 3, 1878, under Carl Zerrahn with the Harvard Musical Association. When the critics called it "morbid," "strained," "unnatural," "coldly elaborated," "depressing and unedifying" Zerrahn, who like others of his time knew the spirit of battle, at once announced a second performance for January 31. Georg Henschel, an intrepid friend of Brahms, performed the C minor Symphony with other works of the composer in the Boston Symphony Orchestra's first year.

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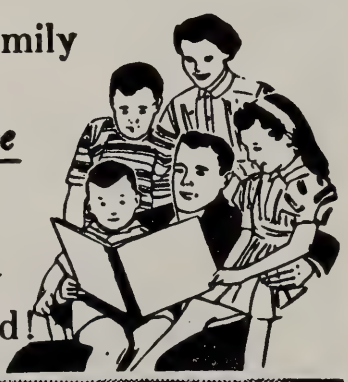
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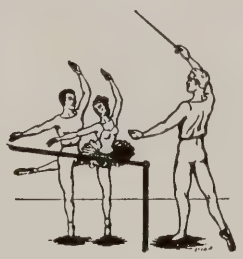
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WGBH-FM	(Boston)	89.7 mc.	2:10 p.m.
WAMC-FM	(Albany)	90.3 mc.	2:10 p.m.
WFCR-FM	(Springfield)	88.5 mc.	2:10 p.m.

Saturday Evening Series (Symphony Hall)

WCRB-AM	(Boston)	330 kc.	8:30 p.m.
-FM	(Boston)	102.5 mc.	
WGBH-FM	(Boston)	89.7 mc.	8:30 p.m.
WFCR-FM	(Springfield)	88.5 mc.	8:30 p.m.

Tuesday Evening Series (Sanders Theatre)

WGBH-TV	(Boston)	Channel 2	8:30 p.m.
WENH-TV	(Durham, N. H.)	Channel 11	8:30 p.m.
WCCB-TV	(Augusta)	Channel 12	8:30 p.m.
WGBH-FM	(Boston)	89.7 mc.	8:30 p.m.
WFCR-FM	(Springfield)	88.5 mc.	8:30 p.m.
WAMC-FM	(Albany)	90.3 mc.	8:30 p.m.

DELAYED TELEVISION BROADCASTING

Videotape recordings of the six Tuesday Sanders Theatre concerts are broadcast in the following cities on the television channels indicated, through National Educational Television.

Boston (2); Albuquerque (5); Andalusia (2), Alabama; Athens (8), Georgia; Atlanta (30); Augusta (12), Maine; Birmingham (10); Buffalo (17); Carbondale (8), Illinois; Champaign (12), Illinois; Chapel Hill (4); Chicago (11); Cincinnati (48); Columbus (34); Corvallis (7), Oregon; Dallas (13); Denver (6); Des Moines (11); Detroit (56); Durham (11), New Hampshire; Gainesville (5), Florida; Houston (8); Jacksonville (7); Tacoma (56); Lincoln (12); Louisville (15); Madison (21); Mayaguey (3), Puerto Rico; Memphis (10); Miami (2); Milwaukee (10); Minneapolis (2); Monroe (13), Louisiana; Munford (7), Alabama; New Orleans (8); Norfolk (15); Norman (13), Oklahoma; Ogden (18), Utah; Oklahoma City (13, 25); Onondaga (10), Michigan; Oxford (14), Ohio; Philadelphia (35); Phoenix (8); Pittsburgh (13, 16); Richardson (23), Texas; Sacramento (6); St. Louis (9); Salt Lake City (7); San Francisco (9); San Juan (6); Seattle (9); Tallahassee (11); Tampa (3); Toledo (3); Tucson (6); Tulsa (11); Vermillion (2), South Dakota; Washington (26); Waycross (8), Georgia. (58 cities, 44 VHF, 16 UHF.)

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS

WINTER SEASON 1961–1962

SEPTEMBER		
29–30	Boston	(Fri.-Sat. I)
OCTOBER		
2	Springfield	
3	Boston	(Tues. A)
6–7	Boston	(Fri.-Sat. II)
8	Boston	(Sun. a)
10	Providence	(I)
12	Boston	(Rehearsal I)
13–14	Boston	(Fri.-Sat. III)
16	Rochester	
17	Cincinnati	
18	Lexington	
19	Columbus	
20	Detroit	
21	Ann Arbor	
22	Ann Arbor	
24	Boston	(UNESCO
27–28	Boston	(Fri.-Sat. IV)
31	Cambridge	(I)
NOVEMBER		
2	Boston	(Rehearsal II)
3–4	Boston	(Fri.-Sat. V)
6	Boston	(Mon. I)
7	Boston	(Tues. B)
10–11	Boston	(Fri.-Sat. VI)
13	Storrs	
14	New Haven	
15	New York	(Wed. I)
16	Washington	
17	Brooklyn	(I)
18	New York	(Sat. I)
21	Cambridge	(II)
24–25	Boston	(Fri.-Sat. VII)
26	Worcester	
28	Providence	(II)
DECEMBER		
1–2	Boston	(Fri.-Sat. VIII)
3	Boston	(Sun. b)
5	Boston	(Tues. C)
7	Boston	(Rehearsal III)
8–9	Boston	(Fri.-Sat. IX)
10	New York	(United Nations)
12	Hartford	
13	New York	(Wed. II)
14	Englewood	
15	Brooklyn	(II)
16	New York	(Sat. II)
18	Boston	(Mon. II)
19	Providence	(III)
29–30	Boston	(Fri.-Sat. X)*
JANUARY		
2	Boston	(Tues. D)*
4	Boston	(Rehearsal IV)
5–6	Boston	(Fri.-Sat. XI)
7	Boston	(Sun. c)
9	Cambridge	(III)
JANUARY *(continued)*		
11	Boston	(Rehearsal V)
12–13	Boston	(Fri.-Sat. XII)
15	Boston	(Mon. III)
16	Boston	(Tues. E)
19–20	Boston	(Fri.-Sat. XIII)
23	New London	
24	New York	(Wed. III)
25	Baltimore	
26	Brooklyn	(III)
27	New York	(Sat. III)
30	Boston	(Tues. F)
FEBRUARY		
2–3	Boston	(Fri.-Sat. XIV)
4	Boston	(Sun. d)
6	Providence	(IV)
8	Boston	(Rehearsal VI)
9–10	Boston	(Fri.-Sat. XV)
12	Boston	(Mon. IV)
13	Boston	(Tues. G)
15	Boston	(Rehearsal VII)
16–17	Boston	(Fri.-Sat. XVI)
19	Hartford	
20	New Haven	
21	New York	(Wed. IV)
22	New Brunswick	
23	Brooklyn	(IV)
24	New York	(Sat. IV)
27	Cambridge	(IV)
MARCH		
2–3	Boston	(Fri.-Sat. XVII)
4	Boston	(Sun. e)
6	Boston	(Tues. H)
8	Boston	(Rehearsal VIII)
9–10	Boston	(Fri.-Sat. XVIII)
16–17	Boston	(Fri.-Sat. XIX)
19	Boston	(Mon. V)
20	Boston	(Tues. I)
23–24	Boston	(Fri.-Sat. XX)
25	Boston	(Sun. f)
27	Cambridge	(V)
29	Boston	(Rehearsal IX)
30–31	Boston	(Fri.-Sat. XXI)
APRIL		
3	Princeton	
4	New York	(Wed. V)
5	Washington	
6	Brooklyn	(V)
7	New York	(Sat. V)
10	Providence	(V)
13–14	Boston	(Fri.-Sat. XXII)
17	Cambridge	(VI)
19–21	Boston	(Thurs.-Sat. XXIII)
23	Boston	(Mon. VI)
24	Boston	(Tues. J)
26	Boston	(Rehearsal X)
27–28	Boston	(Fri.-Sat. XXIV)

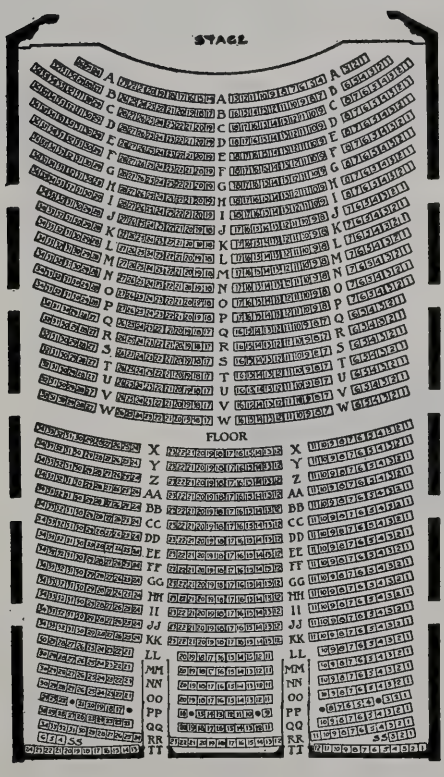
* Chamber orchestra concerts

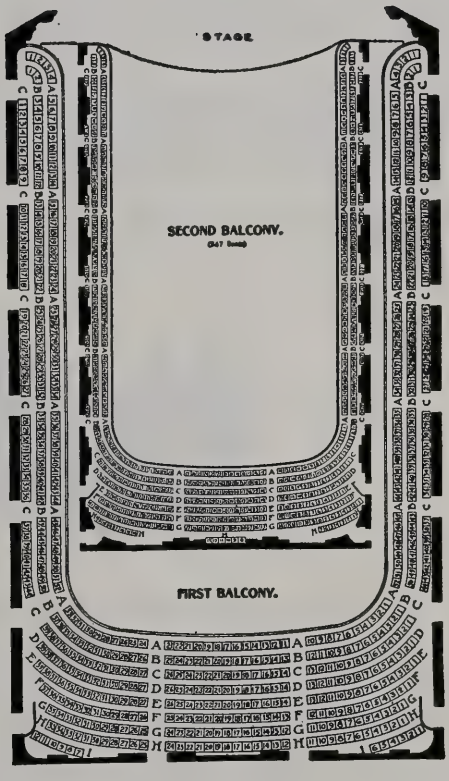
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SATURDAY EVENING, October 14, *at* 8:30 *o'clock*

Hanson Elegy in Memory of Serge Koussevitzky, *Op.* 44

Chopin Piano Concerto No. 2, in F minor, *Op.* 21

I. Maestoso
II. Larghetto
III. Allegro vivace

INTERMISSION

Beethoven *Symphony No. 3, in E-flat major, *Op.* 55, "Eroica"

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

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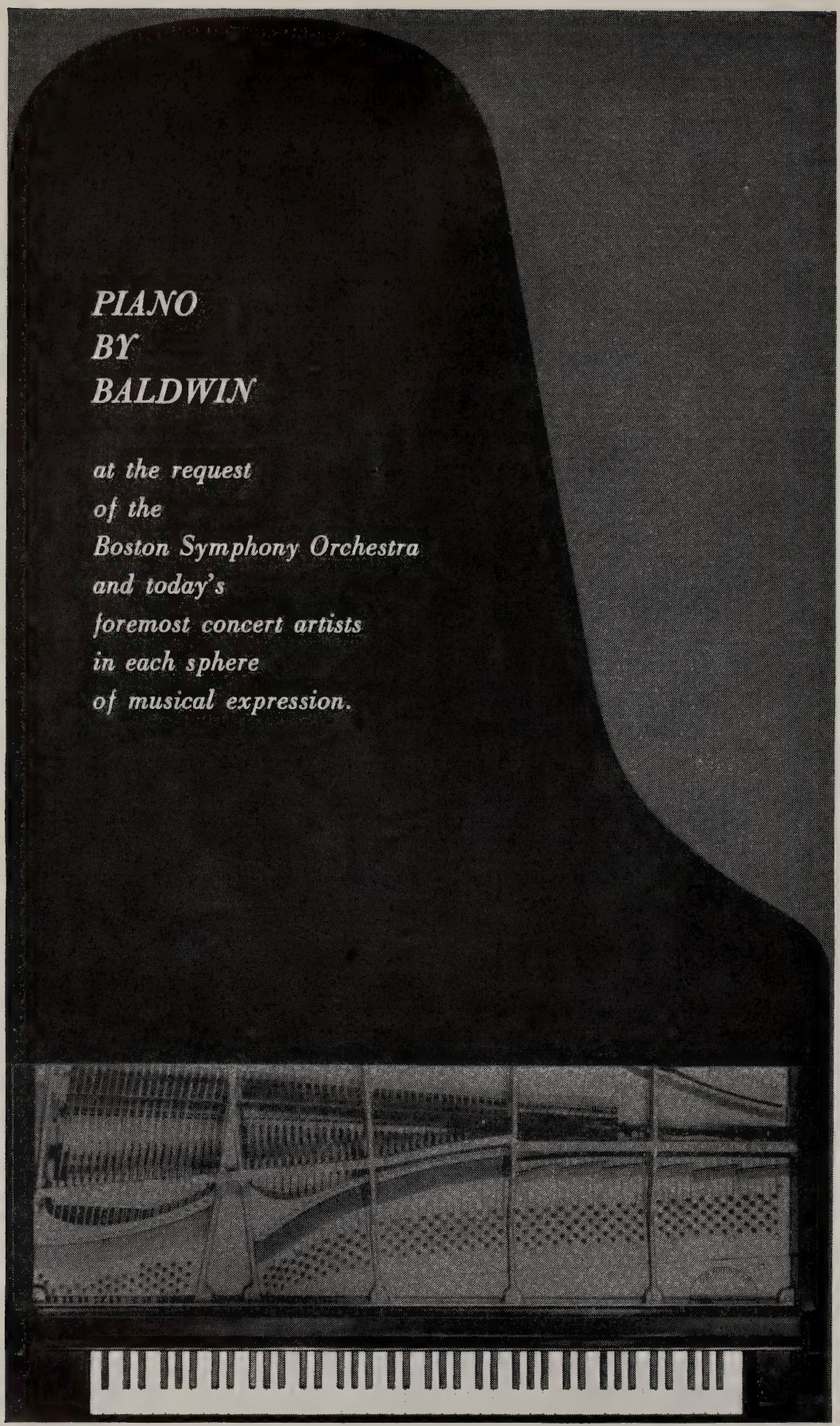
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- ☐ ROGER WAGNER CHORALE Sun. Aft., Nov. 5
- ☐ PITTSBURGH SYMPHONY, STEINBERG, Conductor Sat. Eve., Nov. 18
- ☐ IGLESIAS SPANISH BALLET Fri. Eve., Dec. 1
- ☐ AMADEUS QUARTET, from London Tue. Eve., Dec. 5
- ☐ MAZOWSZE POLISH SONG AND DANCE COMPANY Sun. Aft., Dec. 10
- ☐ BUDAPEST STRING QUARTET with HORSZOWSKI Sat. Eve., Jan. 27
- ☐ ZARA DOLOUKHANOVA, Soviet Mezzo-Soprano Sun. Aft., Jan. 28
- ☐ BYRON JANIS, Phenomenal Young Pianist Sun. Eve., Feb. 4
- ☐ CLEVELAND ORCHESTRA, SZELL, Conductor Sun. Aft., Feb. 11
- ☐ EMIL GILELS, Leading Soviet Pianist Sun. Aft., Feb. 25
- ☐ PHILADELPHIA ORCHESTRA, ORMANDY, Conductor Wed. Eve., Mar. 7
- ☐ BACH ARIA GROUP with EILEEN FARRELL and JAN PEERCE Sun. Aft., Mar. 11
- ☐ NATHAN MILSTEIN, Eminent Violinist Sun. Aft., Apr. 1
- ☐ RUDOLF SERKIN, Distinguished Pianist Sun. Aft., Apr. 8

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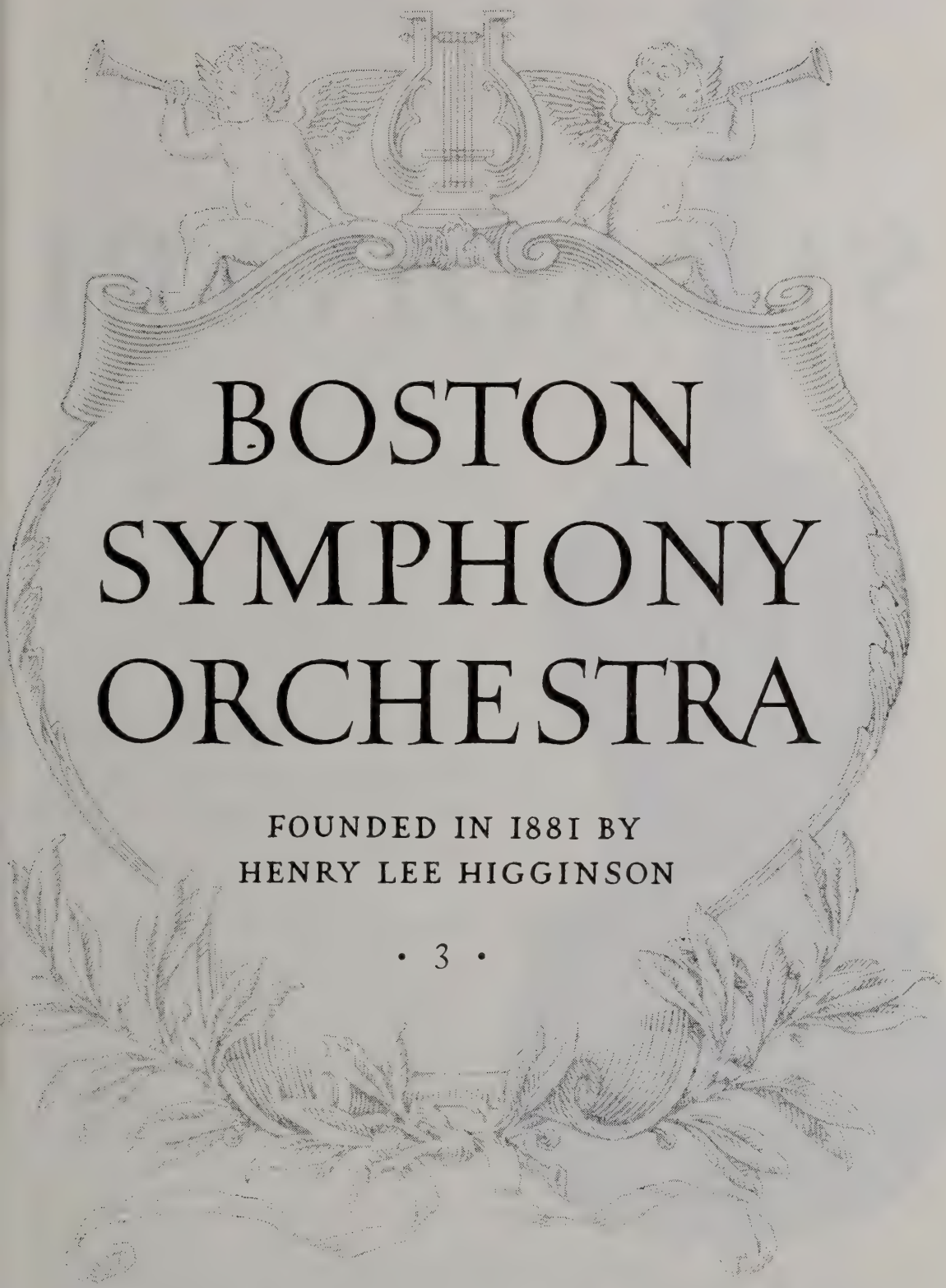
- GALINA VISHNEVSKAYA, Leading Soviet Soprano Sun. Aft., Oct. 29
- ARTUR RUBINSTEIN Sun. Aft., Nov. 26
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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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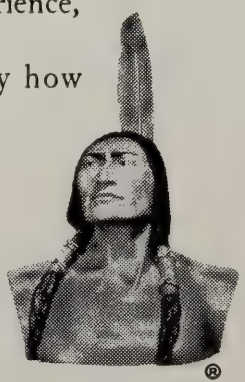


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EXHIBITION

The exhibition of paintings loaned by the New Hampshire Art Association ends with the concerts of this week.

At the next pair of concerts there will be an exhibition of paintings by Eliot O'Hara by courtesy of the Dowl and Richards Gallery.

• •

THE SOLOIST

Nikita Magaloff, who is visiting Boston for the first time to play with this Orchestra, was born in St. Petersburg in 1912. When the Revolution came he made his way to Finland, where he studied with Siloti, and to Paris, where he studied with Isidor Philipp, graduating from the Conservatoire at the age of 17. He became a Swiss citizen, and had made numerous tours of Europe and America. He is well known as a recording artist.

• •

RICHARD BURGIN'S PROGRAM

Richard Burgin, conducting the next pair of concerts after the Orchestra's annual autumn tour, will introduce two works of special interest. Béla Bartók's *Four Pieces for Orchestra* is an early work of this composer, having been written in 1912. The Sixth Symphony by Karl Amadeus Hartmann will be the first music by this composer to be played at the Boston Symphony concerts. Hartmann, born in 1905, studied principally in Munich, his native city.

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Among works in various combinations, he has composed seven symphonies which have attracted considerable attention in Europe. The Sixth is a score rich in color variety, since it calls for seventeen different percussion instruments. The second of the two movements consists of three fugues, progressively brilliant in their setting forth.

• •

THE "TIME CYCLE" OF LUKAS FOSS

The latest work of Lukas Foss is "Time Cycle," a setting of the texts of four philosophical poets which are contemplations of the passage of time. "Time Cycle" has been performed in California, in New York, and at Tanglewood last summer, the latter performance in a chamber version of the work without the episodes of improvisation. The improvised interludes will, however, be included in the coming performance. "They form an added attraction, a spontaneous commentary," Mr. Foss explains. "The four improvising instruments remain silent during the performance of a composed movement; then conductor, orchestra and singer stand by and the improvising chamber group takes over; then the composition continues with the next song, etc. At no time are composition and improvisation combined." Mr. Foss will conduct the composed portions of the work and join his special ensemble group for these episodes. He defends his improvisational method by pointing out such "historical precedents for the juxtaposition of the composed and the improvised as can be found in the sixteenth century *Sacra Rappresentazione* and in the *Commedia del Arte.*" The element of "chance" is a subject of experiment among some modern composers.

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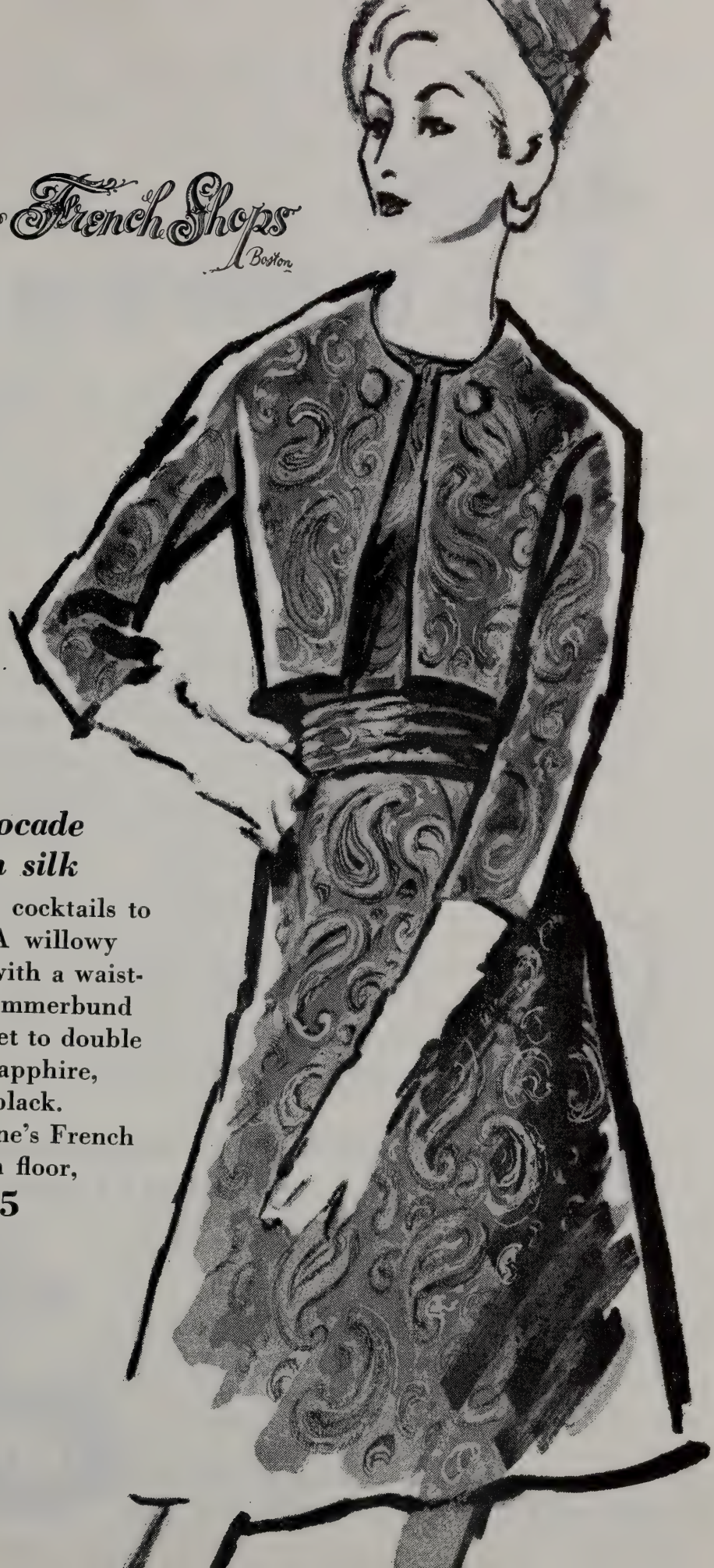
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FRIDAY AFTERNOON, October 13, *at* 2:15 *o'clock*

SATURDAY EVENING, October 14, *at* 8:30 *o'clock*

Hanson Elegy to the Memory of My Friend, Serge Koussevitzky, *Op.* 44

Chopin Piano Concerto No. 2, in F minor, *Op.* 21

I. Maestoso
II. Larghetto
III. Allegro vivace

INTERMISSION

Beethoven *Symphony No. 3, in E-flat major, *Op.* 55, "Eroica"

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

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ELEGY TO THE MEMORY OF MY FRIEND, SERGE KOUSSEVITZKY, *Op.* 44

By HOWARD HANSON

Born in Wahoo, Nebraska, October 28, 1896

Howard Hanson has composed this Elegy for the 75th anniversary of the Boston Symphony Orchestra, and it was performed by this Orchestra January 20–21, 1956. It was conducted by Charles Munch at a memorial concert in the Berkshire Festival, on August 13, 1961. It was commissioned by the Orchestra and the Koussevitzky Music Foundation. The orchestra required includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, harp, timpani and strings.

THE Elegy opens with an expressive melody presented by the strings, at first canonically, and in 3/4 time. This melody, varied in development, is the basis of the piece. A section in 4/4 rhythm opening in the winds reaches a climax of intensity and subsides to a return of the original tempo (*teneramente con simplicità*) to a pianissimo ending.

• •

Howard Hanson's parents, Hans and Hilma Hanson, were of Swedish descent. First taught by his mother, Mr. Hanson continued his studies in Luther College and the University School of Music of his native

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State. He studied composition at the Institute of Musical Art in New York with Percy Goetschius, and later at the Northwestern University School of Music at Evanston, under C. Lutkin and Arne Oldberg. Taking his degree in 1916, he taught at the College of the Pacific in San Jose, California. In 1921 he was elected to a three-year fellowship in composition at the American Academy in Rome. Returning to America in 1924, he was appointed director of the Eastman School of Music of the University of Rochester, New York, the position which he now holds.

His First ("Nordic") Symphony was performed at the concerts of the Boston Symphony Orchestra, April 5, 1929, the composer conducting. The Second ("Romantic") Symphony, composed for the fiftieth anniversary year of this Orchestra, was first performed in that season (November 28, 1930), Serge Koussevitzky conducting. The Third Symphony had its first concert performance November 3, 1939, by this Orchestra, the composer conducting. The Fourth Symphony was introduced by this Orchestra December 3, 1943. The Fifth Symphony (Sinfonia Sacra) was performed in Philadelphia, February 18, 1955.

In addition to the symphonies, Dr. Hanson's orchestral works include the symphonic poems *North and West* (1923), *Lux Aeterna* (1923), and *Pan and the Priest* (1926). There is an Organ Concerto (1926), and a

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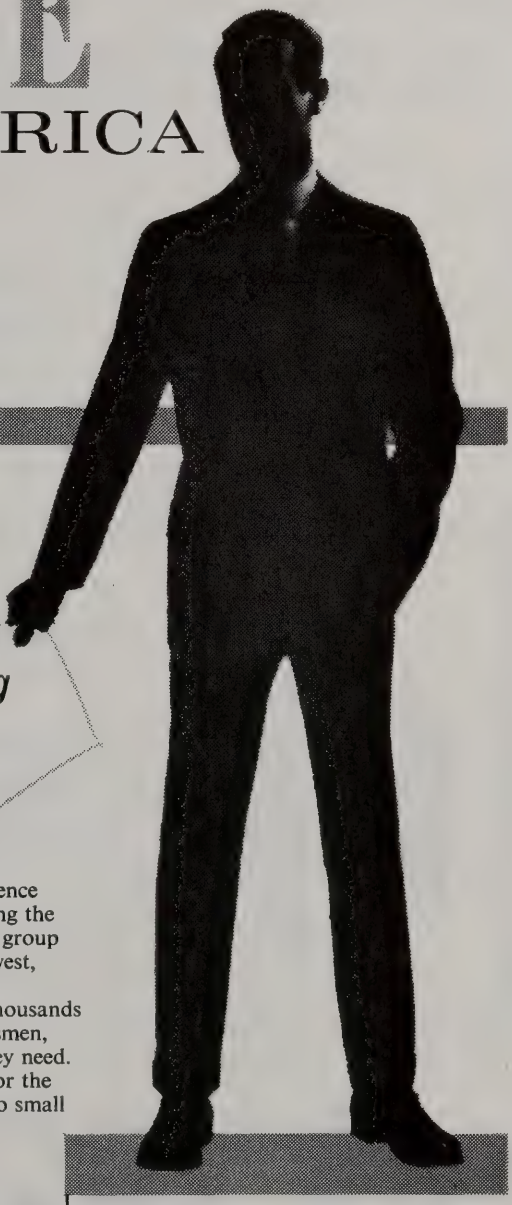
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suite from *The Merry Mount.* This three-act opera to a libretto of Richard Stokes was produced by the Metropolitan Opera Company in New York in 1932. Choral works include *The Lament of Beowulf* (1925); *Heroic Elegy* (1927); Songs from *Drum Taps,* after Walt Whitman (1935), and a transcription for chorus and orchestra of Palestrina's *Pope Marcellus Mass* (1937). The *Serenade* for Flute, Harp, and Strings was performed by this Orchestra October 25, 1946. Chamber works include a piano quintet, a piano quartet, and a string quartet. A Piano Concerto, composed for the Koussevitzky Music Foundation, had its first performance at the concerts of this Orchestra, December 31, 1948.



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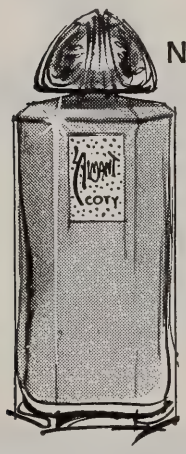
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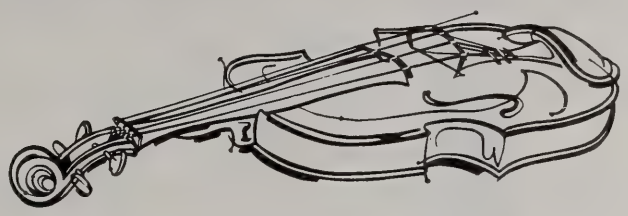
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CONCERTO NO. 2 IN F MINOR, FOR PIANOFORTE AND ORCHESTRA, *Op.* 21

By FRÉDÉRIC CHOPIN

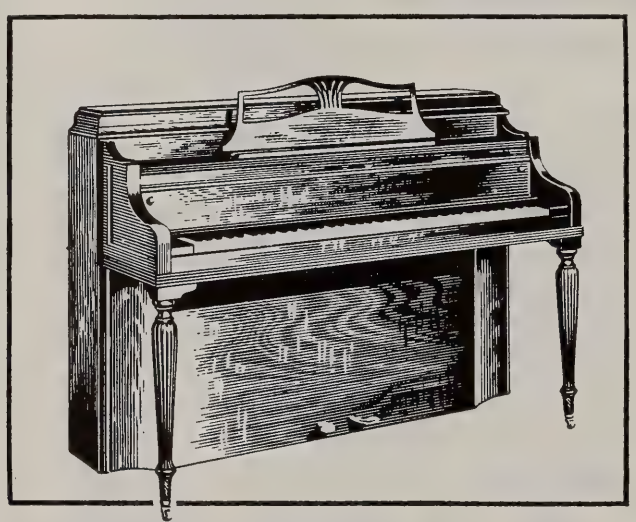
Born in Zelazowa-Wola, near Warsaw, February 22, 1810; died in Paris, October 17, 1849

Composing his F minor Concerto in 1829, Chopin first performed it in Warsaw, March 17, 1830.

The accompaniment requires 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, trombone, timpani, and strings.

The Concerto has been played at these concerts with the following soloists: Miss Adèle Margulies, March 3, 1883; Mme. Madeline Schiller, November 24, 1883; Miss Amy Marcy Cheney (Mrs. Beach), March 28, 1885; Mme. Fanny Bloomfield (Mrs. Bloomfield-Zeisler), February 26, 1887; Vladimir de Pachmann, February 21, 1891; Mrs. H. H. A. Beach, January 23, 1892; Miss Antoinette Szumowska (Mme. Szumowska), April 6, 1895; Richard Burmeister (orchestration, and cadenza for first movement, by Burmeister), March 20, 1897; Mr. de Pachmann, October 29, 1904; Mr. Paderewski, April 22, 1905; Carlo Buonamici, November 19, 1910; Josef Hofmann, January 6, 1912; Guiomar Novaes, April 12, 1917; Jan Smeterlin, February 7, 1936; Witold Malcuzynski, February 2, 1945; November 26–27, 1954 with Alexander Brailowsky as soloist.

CHOPIN wrote his two piano concertos within a year of each other, when he was hardly twenty. The F minor concerto was actually the first, although the second in order of publication (1836). The composer was not long out of school when, in 1829, he wrote this concerto. He had still much to learn of the world, having only a few times sub-



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mitted his talents as pianist to the impersonal scrutiny of the general public and the professional critics. As a sensitive and emotional artist, he was surprisingly developed for his age, for he had played the piano with skill and delicate taste from early childhood. He could improvise to the wonderment of numberless high-born ladies, not only in the parochial native warmth of the Warsaw mansions, but in other parts as well. Although his Opus 1, a rondo, had been published only five years before, he had been ministering to the adoring circle about him with affecting waltzes, mazurkas, and polonaises, even from the age of ten, or before. He had only just returned from a visit to Vienna, his first real venture beyond Polish borders. There, he gave, with considerable success, two public recitals, and wrote home in elation, telling every detail.

His letters of this time are abundant in ardor and effusive sentiment. He had reached that stage of youthful idealism which nourishes secret

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infatuations, and confides them to one's most intimate friend. Youth's flaring passions at nineteen, sometimes regarded as inconsequential, had in this case a direct and tangible expression – the Larghetto of the Concerto in F minor. Chopin lavished his affection and his confidences at this time upon his friend Titus Voytsyekhovski, whom he addressed in his profuse and not unspirited letters as "My dearest life." Writing to Titus from Warsaw (October 3, 1829), he dismissed all thoughts of Leopoldine Blahetka, a fair pianist of twenty whom he had met in Vienna, and confessed a new and deeper infatuation.

"I have – perhaps to my misfortune – already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the adagio* of my concerto." The inspiration of the slow movement of this concerto was Constantia Gladkowska, a pupil of the Warsaw Conservatory and an operatic aspirant, who was twenty, and three months younger than Chopin. Her voice and appearance he found "charmingly beautiful" when later she sang at a concert, wearing "a white dress, and roses in her hair."

* In his letters and on the programs of this time, the larghettos of each concerto are referred to by the generic title of "adagio."

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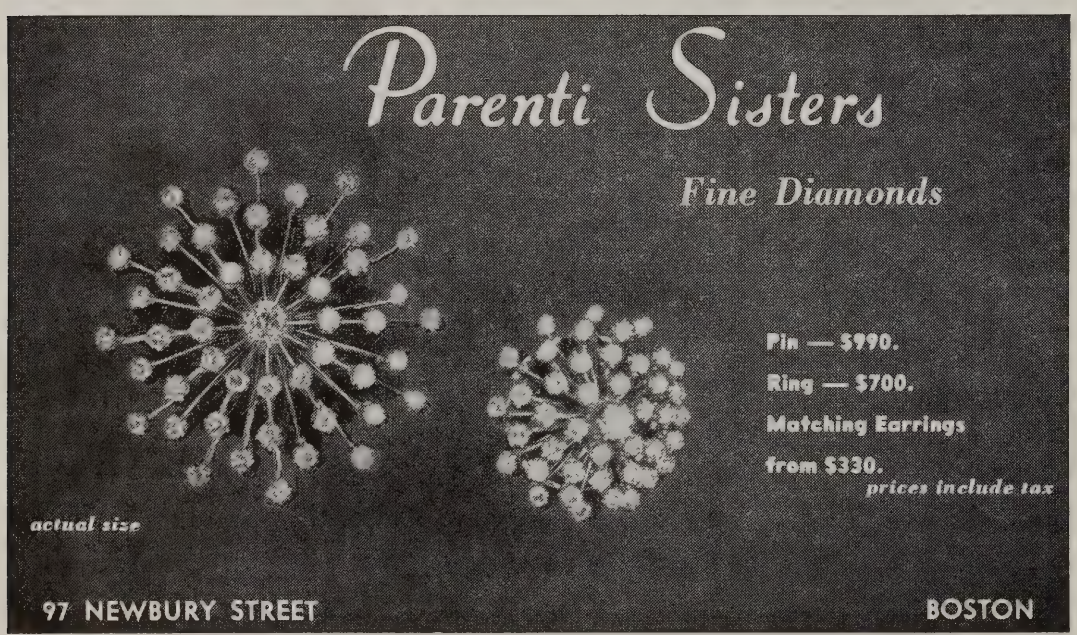
Wierzynski, Chopin's recent biographer, writes: "She had been studying voice at the Conservatory for four years and was considered to be one of Soliva's best pupils. She was also said to be one of the prettiest. Her regular, full face, framed in blond hair, was an epitome of youth, health and vigor, and her beauty was conspicuous in the Conservatory chorus, for all that it boasted numbers of beautiful women. The young lady, conscious of her charms, was distinguished by ambition and diligence in her studies. She dreamed of becoming an operatic singer, of receiving tributes and acclaim." She shortly made her stage début in the leading part of Paër's *Agnese di Fitz-Henry,* not without success, and to Chopin's delight. He did not meet her until April, 1830, either from shyness, or preference for nursing a secret passion and pouring it forth in affecting melody. That the young man was in a state of emotional equilibrium, in spite of melancholy moments, is proved by the highly fortunate results. Not only the two Concertos but some of the Études to be published as *Op.* 10 and the lovely *Andante spianato* for piano were composed in this year.

He made no avowal to Constantia, but confessed to his friend that her very name held him in such awe, that he could not even write it. "Con – No, I cannot complete the name, my hand is too unworthy.

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Ah! I could tear out my hair when I think that I could be forgotten by her!" At this point comes a saving touch of humor. He would still allow his whiskers to grow on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." He had perforce to turn his heart elsewhere, for Constantia gave her hand in 1832 to a Joseph Grabowski, a Warsaw merchant, "and left the stage," so wrote Karozowski, "to the great regret of all connoisseurs." Chopin seems to have survived this without too much difficulty. Love later blossomed between him and Maria Wodzinska, whom he had met as a child in Warsaw; later in Dresden he made an avowal when she was sixteen. This affair endured for a long while as a half engagement, and gently lapsed. In the salons of Paris there were many ladies to succumb to his music. It was later remarked by George Sand that Chopin was versatile in falling in and out of love. "He could accomplish both of an evening," wrote James Huneker, "and a crumpled rose leaf was sufficient cause to induce frowns and capricious flights – decidedly a young man *très difficile*." Perhaps his memory of Constantia and other beauties in Poland had grown somewhat dim when, in the atmosphere of the more brilliant salons of Paris in 1836, he came to the point of publishing and dedicating the concerto. The honor fell to the Countess Delphine Potocka, a Pole of Parisianized charm, a lady of distinction and wealth, and a singer. Turgeniev has

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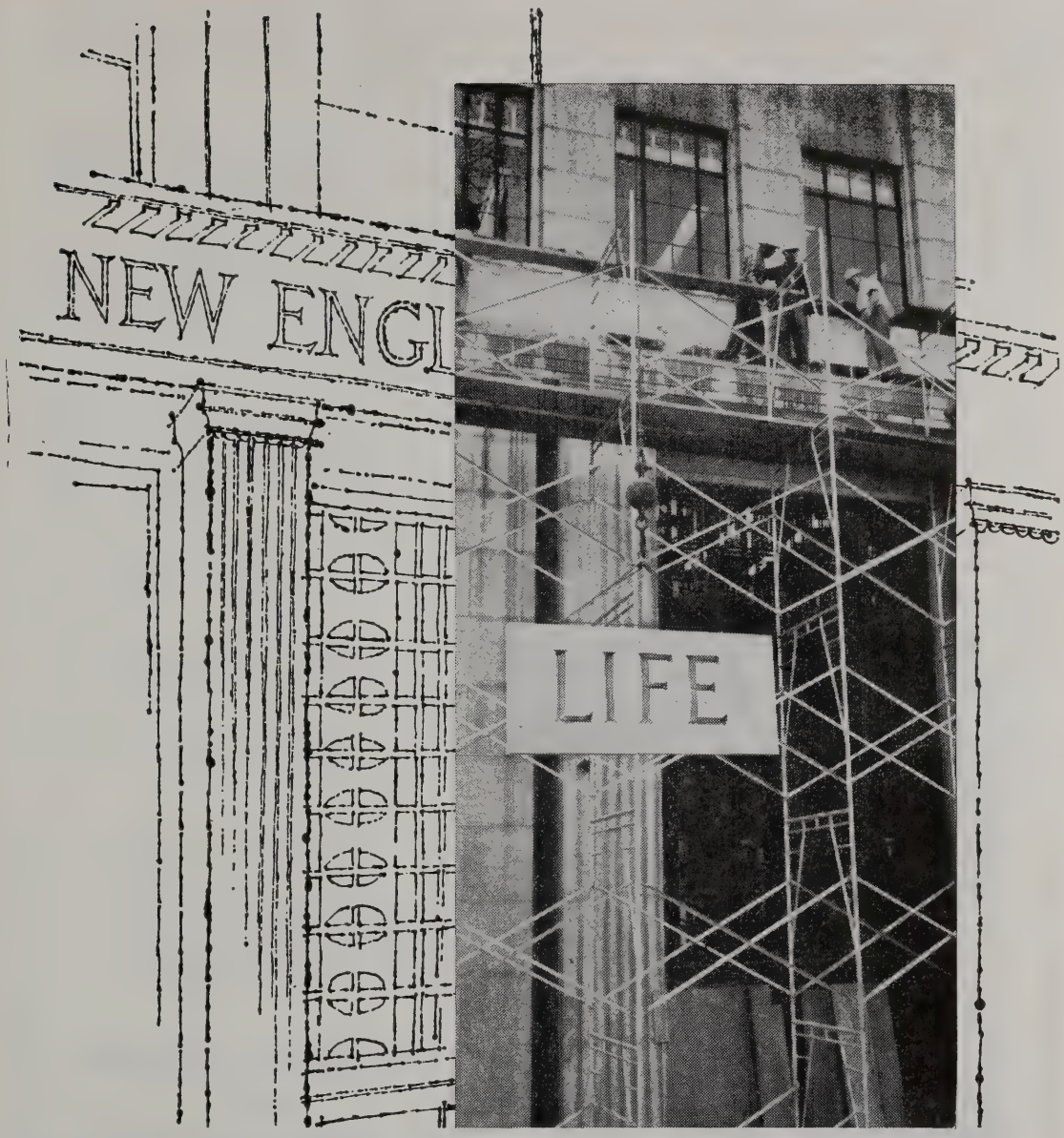


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said that half a hundred countesses in Europe claimed to have held the dying Chopin in their arms. It remains a legend that she was present at his bedside, and sang to him in his last illness.

On completing his concerto, Chopin announced it for a public concert, his first in Warsaw, on March 17, 1830. He played the piano part and finished the evening with his own potpourri on national airs. The possible strain upon the audience of listening to the three movements of a concerto in succession was relieved by the interpolation of a "Divertissement for French horn" after the allegro – apparently a custom of the time. The house was crowded and there was plentiful applause, but the composer felt something lacking in his success. Chopin wrote: "The first Allegro of the F minor Concerto (not intelligible to all) received indeed the reward of a 'Bravo,' but I believe this was given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs! The Adagio and Rondo produced a very great effect. After these the applause and the 'Bravos' came really from the heart; but the Potpourri on Polish airs missed its object entirely. There was indeed some applause, but evidently only to show the player that the audience had not been bored."



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Frederick Niecks, Chopin's biographer, points out, probably justly, that the true qualities of his music must have been quite beyond the public and critics of Warsaw at that time. "He was too original to be at once fully understood. There are people who imagine that the difficulties of Chopin's music arise from its Polish national characteristics, and that to the Poles themselves it is as easy as their mother-tongue; this, however, is a mistake. In fact, other countries had to teach Poland what is due to Chopin. That the aristocracy of Paris, Polish and native, did not comprehend the whole Chopin, although it may have appreciated and admired his sweetness, elegance, and exquisiteness, has been remarked by Liszt, an eye and ear witness and an excellent judge. . . . Chopin, imbued as he was with the national spirit, did nevertheless not manifest it in a popularly intelligible form, for in passing through his mind it underwent a process of idealisation and individualisation. It has been repeatedly said that the national predominates over the universal in Chopin's music; it is a still less disputable truth that the individual predominates therein over the national."

A second concert was given a week later, with a repetition of the concerto. To satisfy those who had protested that his playing was too delicate to be sufficiently audible, Chopin used a more brilliant piano from Vienna. This brought general satisfaction, but Chopin said after-



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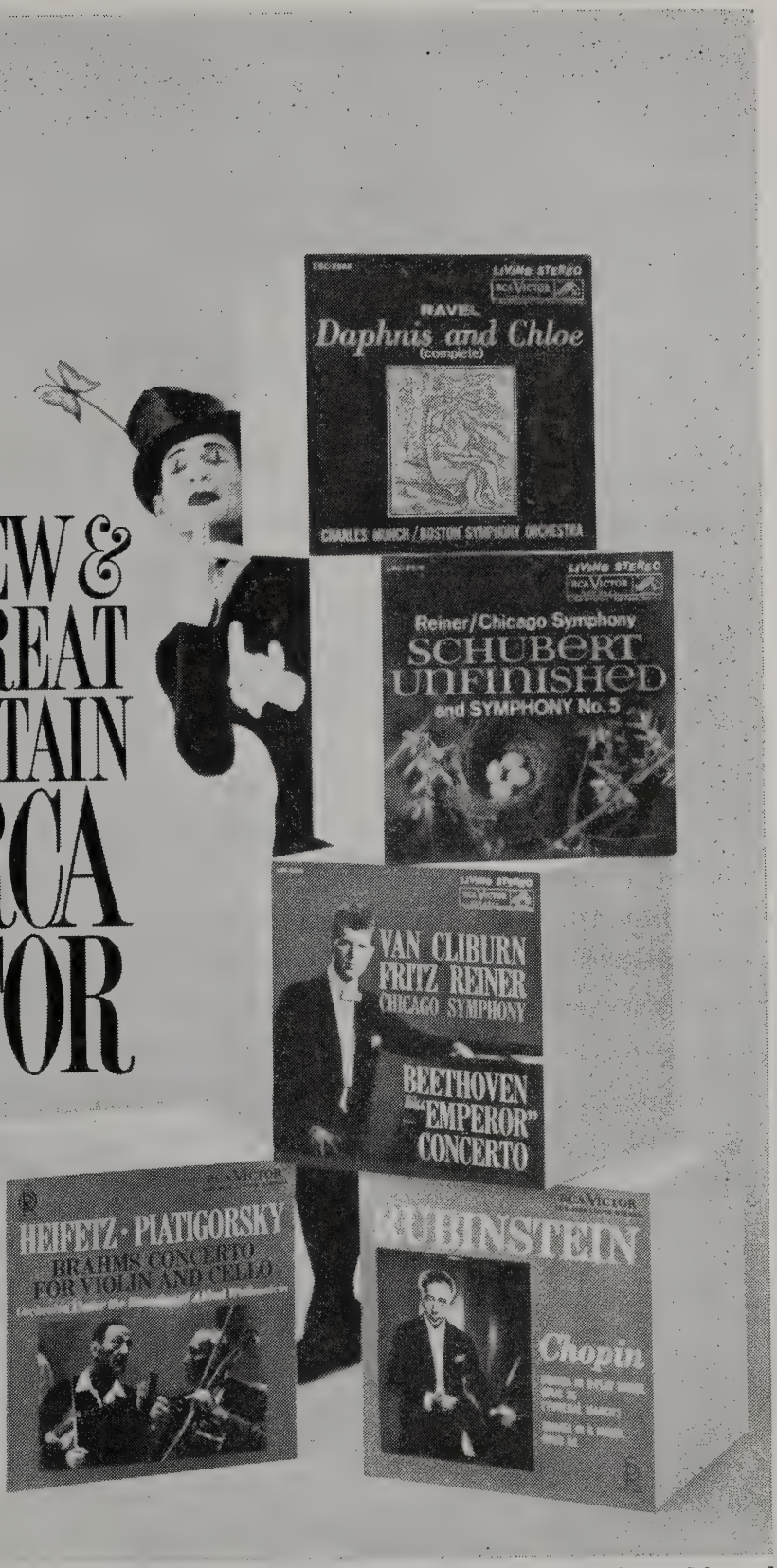


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wards that he would have preferred his own instrument. The success was such as to be embarrassing to the composer: "A poem, addressed to me, and a large bouquet were sent to my house. Mazurkas and waltzes are being arranged on the principal themes from my Concerto. Bzhezhina asked for my likeness, but I declined giving it. This would be too much all at once; besides I do not like the prospect of butter being wrapped up in the paper on which I am portrayed." He also wrote to Titus: "One look from you after the concert would have been worth more to me than all the laudations of the critics here."

• •

The orchestration of the two concertos has been much criticized. Carl Klindworth has rescored the F minor concerto; Carl Tausig the E minor. Klindworth made his emendation in 1867–68, and published it ten years later. He tells in his preface to the edition that he scarcely altered the piano part, only strengthening it where occasionally his richer instrumentation required it for the sake of balance.

Liszt's remarks on the concerto in his book on Chopin are interesting, and may be considered as among the "fine pages" which George Sand found to atone for its style *"un peu exubérant."* In the concertos and sonatas, Liszt considered the "ideal thoughts" of his colleague fettered by the "classical chains" of extended formal structure. He found them "beautiful indeed, but we may discern in them more effort than inspiration. His creative genius was imperious, fantastic and impulsive. His beauties were only manifested fully in entire freedom. We believe he

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offered violence to the character of his genius whenever he sought to subject it to rules, to classifications, to regulations not his own, and which he could not force into harmony with the exactions of his own mind. He was one of those original beings, whose graces are only fully displayed when they have cut themselves adrift from all bondage, and float on at their own wild will, swayed only by the ever undulating impulses of their own mobile natures.

"He could not retain, within the square of an angular and rigid mould, that floating and indeterminate contour which so fascinates us in his graceful conceptions. He could not introduce in its unyielding lines that shadowy and sketchy indecision, which, disguising the skeleton, the whole frame-work of form, drapes it in the mist of floating vapors, such as surround the white-bosomed maids of Ossian, when they permit mortals to catch some vague, yet lovely outline, from their home in the changing, drifting, blinding clouds."

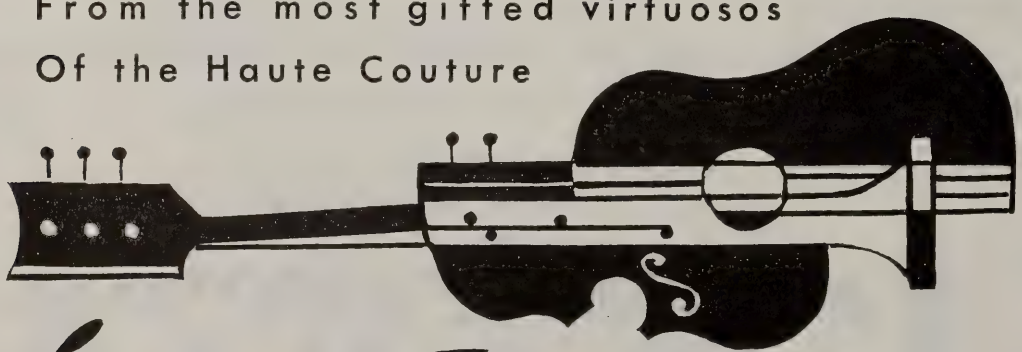
Mr. Niecks, in his likewise florid style, writes of this work: "This concerto opens with a tutti of about seventy bars. When, after this, the pianoforte interrupts the orchestra impatiently, and then takes up the first subject, it is as if we were transported into another world and breathed a purer atmosphere. First, there are some questions and expostulations, then the composer unfolds a tale full of sweet melancholy in a strain of lovely, tenderly-intwined melody. In the second subject he seems to protest the truthfulness and devotion of his heart,

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and concludes with a passage half-upbraiding, half-beseeching, which is quite captivating, nay more, even bewitching in its eloquent persuasiveness." In the development section, this writer regrets that Chopin felt obliged to be bound by the formal requirements. "How charming if Chopin had allowed himself to drift on the current of his fancy, and had left rules and classifications to others!" He is reminded of Goethe's apprentice sorceror, who had the formula to start his master's conjurations, but not the formula to stop them.

Contemplating the affecting lyric inspiration of the slow movement, one cannot refrain from quoting Schumann: "What are ten editorial crowns compared to one such adagio as that in the second concerto!" And again Liszt: "Passages of surprising grandeur may be found in the Adagio of the Second Concerto, for which he evinced a decided preference, and which he liked to repeat frequently. The accessory designs are in his best manner, while the principal phrase is of an admirable breadth. It alternates with a Recitative, which assumes a minor key, and which seems to be its Antistrophe. The whole of this piece is of a perfection almost ideal; its expression, now radiant with light, now full of tender pathos." Niecks, rhapsodizing over the last movement, describes "its feminine softness and rounded contours, its graceful, gyrating, dance-like motions, its sprightliness and frolicsomeness. Unless I quote every part and particle, I feel I cannot do justice to it. The exquisite ease and grace, the subtle spirit that breathes through this movement, defy description, and, more, defy the attempts of most performers to reproduce the original."

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MUSIC IN MASS PRODUCTION

(Quoted from a report by Broadcast Music Incorporated)

Under the heading "American Music Interest Soars; Good News in 1961," a survey published by BMI reports the tremendous increase in musical performance in this country in recent years. The figures show that "the field of music has grown 44% faster than the total economy during the last twenty years," and indicate that there is more music (good and bad of course) taking place per hour here than in any other continent.

The survey is here re-reprinted, in quotation or paraphrase.

The number of symphony orchestras, so the survey reveals, has about doubled, from about 600 in 1939 to 1,177 in 1960.

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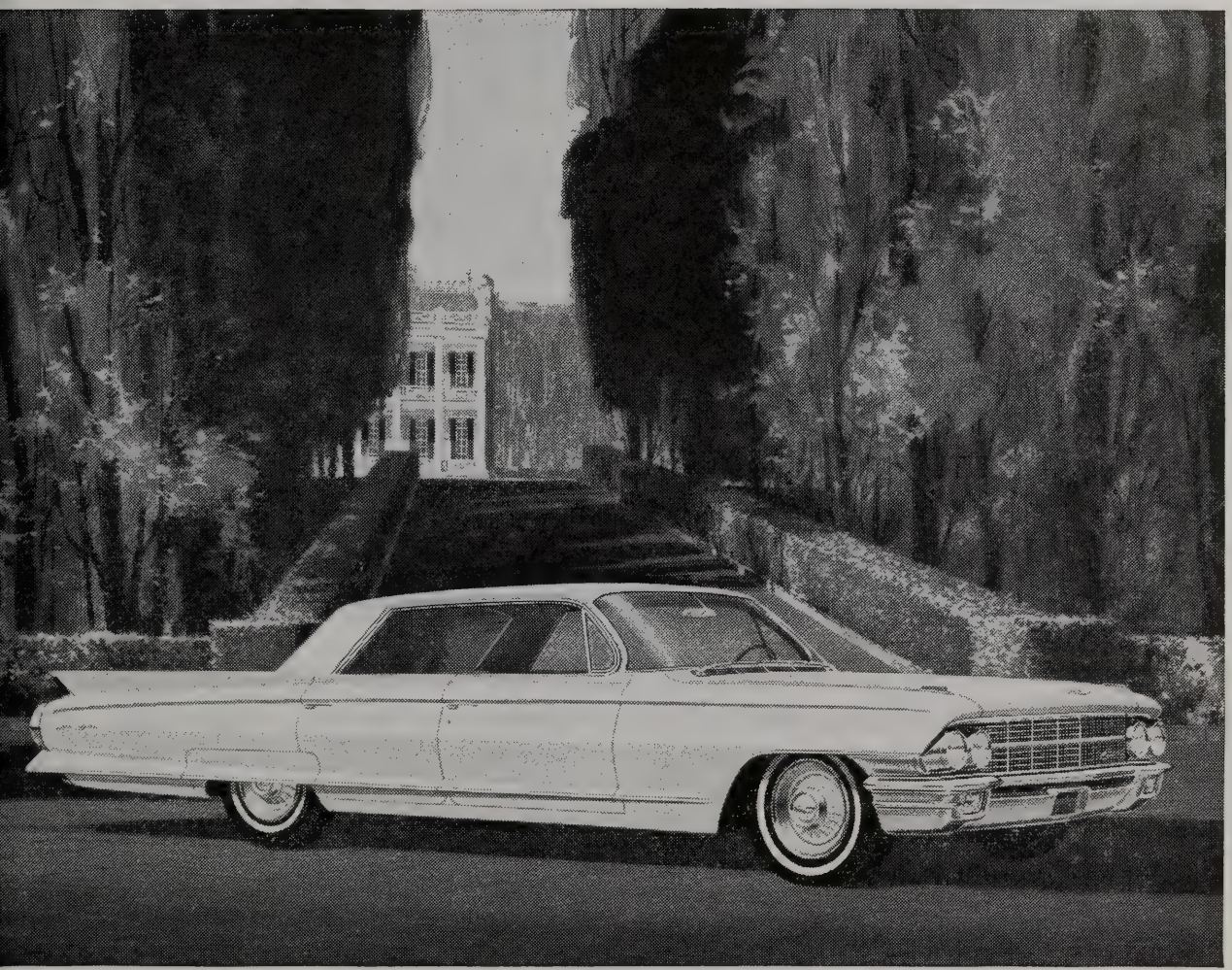
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The striking evidence of a tremendous growth in concert music is reflected in these facts, laid out by BMI:

More than half of the 2,000 symphony orchestras of the world are in the United States.

There are 1,177 symphony orchestras in the United States, compared with about 100 in 1920.

More people attend concerts in the United States than go to baseball games, both major and minor league, including the World Series.

More than 9,000,000 children play musical instruments and receive musical instruction in schools and with private teachers, compared with 2,500,000 in 1947.

There are more than 73,000 instrumental musical organizations in schools in the United States, with 25,000 orchestras and 48,000 bands.

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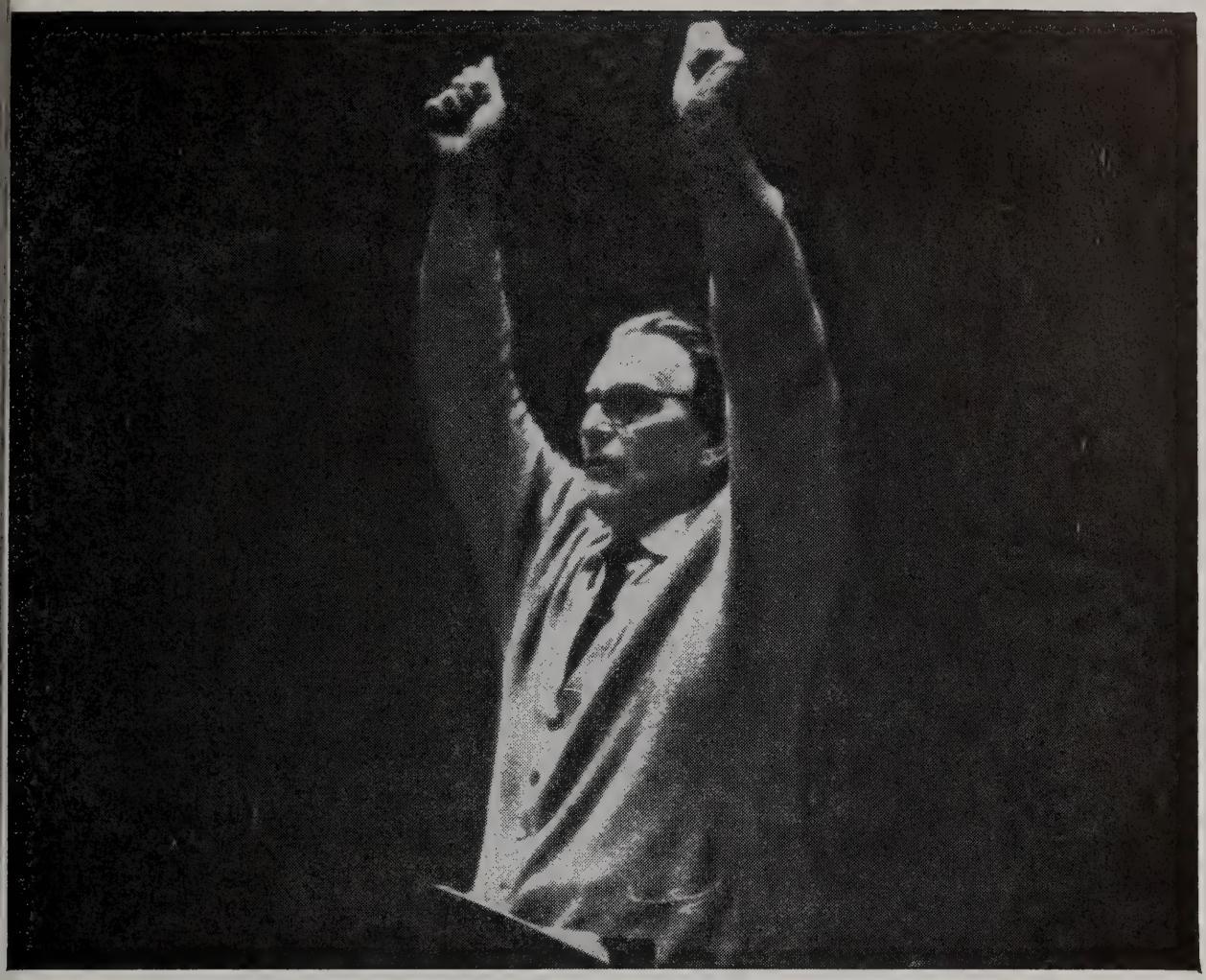
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There is validity, perhaps, in that identification. For there is a curious parallel in their careers. Both men were stricken by severe illness at the height of their musical powers. Both achieved preeminence in spite of great affliction.

Critics have hailed Dr. Klemperer as possibly the greatest living interpreter of Beethoven. Desmond Shawe-Taylor, the distinguished London critic, wrote in the New York Times: "Perhaps it is not overfanciful to think that his profound sympathy with Beethoven has been nourished by the similarity between the shattering experiences undergone by each. Both men have triumphed over misfortune, attaining to serenity on the far side of tribulations greater than fall to our ordinary lot."

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In 1961 an average of 13,759.8 hours of concert music per week is being programmed by 1,250 AM and FM radio stations, or an average of 10.9 hours per station per week.

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According to the best indications, more than 40,000,000 persons in the United States are actively interested in one form or another of concert music. Their support of live music and music on recordings demonstrates their overwhelming interest.

During the last concert season, the American Symphony Orchestra League received reports of more soldout houses and the highest concert music ticket sales in all cities than in any previous year since the League has been keeping records.

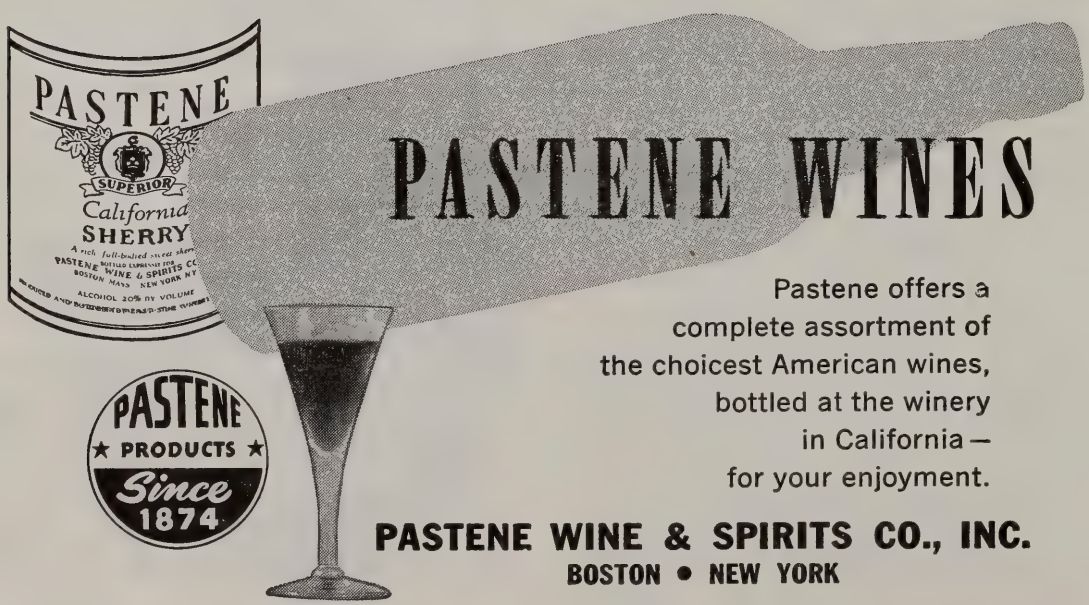
The most recent estimate of the League indicates that there are 1,177 orchestras operating in the United States. They encompass a total of approximately 70,000 playing members, and an estimated 80,000 public-spirited men and women who volunteer their services on governing boards and women's committees for the purpose of finding ways and means to meet the aggregate orchestra expenditure, estimated at $25,000,000 annually.

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Thirty of these orchestras existed prior to 1900. About 100 orchestras operated by 1920. More than 575 came into existence since 1940.

The orchestras are to be found in cities of all sizes, from communities of 2,500 population up to New York City's millions. Thirty per cent of the orchestras are in cities having less than 25,000 population, and there are less than a dozen United States cities in excess of 50,000 population in which there is not a symphonic ensemble of some kind.

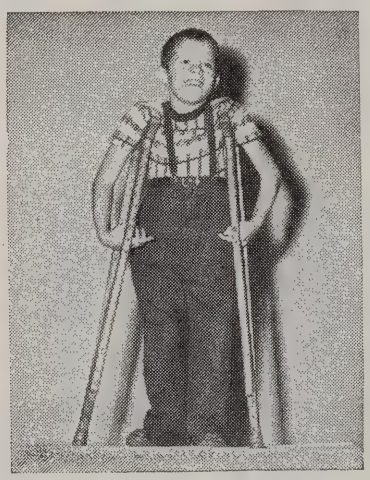
These statistics lead to the one conclusion that symphony orchestras are the keystone on which the concert music development in the United States is based.

Speaking of radio the survey of BMI claims that the airwaves "bring concert music to larger audiences than any other medium." According to the report, as of March, 1961, "1,091 AM stations and 159 FM stations programmed a weekly total of 13,159.8 hours of concert music, or an average of 10.9 hours a week. The 1955 BMI survey had given a weekly average of 6.5 hours."

More money was spent on concerts, concert music recordings, and

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on Hi-Fi phonograph and tape equipment than on spectator sports in 1960. By count in the Schwann Long Playing Record Catalog of March, 1961, there were listed 1,580 compositions of 459 contemporary composers available on 2,809 recordings. A survey of the 1959–60 programs of 74 American symphony orchestras revealed that 985 works of 394 composers were performed by these orchestras. Of these, 606 were composed after 1900, 300 by American composers.

While these statistics make us out to be a primary musical nation, perhaps the *primary musical nation, quantitatively speaking, one wonders about quality — that aspect of the matter intangible to the calculators. In mass production, whether of packaged foods, economical cars, musical performance or total audiences, general availability becomes a boon to millions. The over-all standard is raised somewhat, but the superlative is usually sacrificed in the process. Nevertheless the superlative musical performer will be there, if in small percentage, and will have his hearers. By the law of average, that percentage should show a slight increase with the bulk increase. How about the composer of lasting worth? He may be expected to emerge as an exceptional case, and will not be embraced by the millions. The great creative artists in any epoch have been few and lonely. Nor did numbers count — the churches or courts that produced a Bach, a Mozart or a Beethoven were small communities indeed. Nevertheless it may be a comforting thought that the now vast bulk of musical activity will somehow stimulate some new genius to his independent deeds.* J. N. B.

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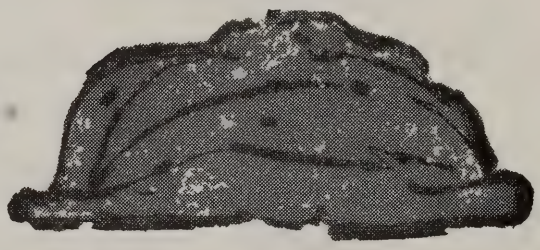
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THE CHOPIN–POTOCKA LETTERS

It was once remarked by George Sand that Chopin was versatile in falling in and out of love. There was plenty of provocation in the salons of Paris, for, playing his études or nocturnes with his delicate touch, he became a magnet for the sentimentally inclined. If the letters addressed by him to the Countess Delphine Potocka, and recently published in part, are genuine, he had one affair that lasted longer than that with George Sand herself. Chopin met this Countess in Dresden in 1830, and promptly sought her out when he first arrived in Paris in 1832. She was with him in his last illness. The letters are on an affectionate plane. They are mostly undated, but indicate that Delphine was often away from Paris, at Enghien in Belgium, on the Riviera, or elsewhere. There was a lapse when Chopin was taken under the wing of George Sand, but a renewal when, in 1840, that lady had become more the protectress than the lover.

These letters have been challenged and defended. Casimir Wierzynski, in his biography of the composer (1949), has been their main advocate, for he there quotes freely from them and devotes a chapter to Delphine.

When Chopin first beheld Delphine in Dresden she was twenty-five

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and was already a famous beauty. She had married a rich (and dissolute) Count Mieczylslaw Potocki at eighteen, and had left him as impossible to live with. She inspired many poetic paragraphs, and in Paris was the subject of a charming sketch by Delaroche. Delacroix wrote in his journal: "She is truly beautiful when she raises her eyes at the piano. Then she looks like a Guido or a Rubens Magdalene." She was also eager for life, and inspired the phrase: *"La plus grande des pécheresses."* But she was spoiled by luxury and attention and soon reached a state of boredom. Chopin's friend, Soltan, wrote of her that she could act like a "pampered child, a badly brought-up girl, or a Don Juan in petticoats, who has experienced everything and now cries: 'Give me the moon! I want to find out whether it tastes like good marzipan, because there is nothing left on earth!' "

The bond that drew Chopin was threefold. Delphine (or Findelka, his nickname for her) was not only fair; she was musical, and from the evidence of the letters, responsive to intelligent thought. She was accounted an excellent pianist and a soprano of considerable range. Chopin enjoyed accompanying her.

The history of the "Chopin–Potocka Correspondence" has been set forth under that title by Jan Holcman in the *Saturday Review* (February 27, 1960). Mrs. Paulina Czernicka, a Potocki descendant, possessed

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the letters, and until 1947 allowed none of them to be revealed. Chopin had asked his "Findelka" to destroy them. They were free and intimate, in some places "ultra-Rabelaisian," so Holcman writes.* "Mrs. Czernicka was unable to produce originals of these letters, believed lost during World War II in Poland. She provided only typewritten copies. To confuse the episode into complete darkness, the key witness committed suicide two years later." Various fragments have been published since, and there has been a sharp difference of opinion about the authenticity of the letters. Bronislas Sydow was responsible for the publication of some of them under the title: *"Frédéric Chopin – 1810–1849,"* but when he prepared three volumes of Chopin letters in French translation (two have so far been published) he excluded them and pronounced them spurious in a note which fills two pages of his index. This reversal was due to his dealings with Mrs. Czernicka, whose every statement invited suspicion.

The latest advocate of the letters is Jan Holcman, whose article in the *Saturday Review* offers evidence that they are genuine. In doing so he attacks the case drawn by Arthur Hedley, who, in contributing the article on Chopin for the latest Grove's Dictionary, resents this

* Chopin makes physiological comparisons with the "conception" and "birth" of his études or ballades.

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imposture which "would reveal Chopin in the part of a violent and totally uninhibited lover." He finds them "a poorly disguised assemblage of facts," at times "merely revolting." Mr. Hedley reaches the rather startling conclusion that this mysterious lady "poisoned herself on being pressed to produce evidence."

The passages which have been published hardly bear out what seems to have been Mr. Hedley's *parti pris.* It is difficult to believe that any such doubtful character as Mrs. Czernicka could have so plausibly counterfeited Chopin's discursive style, his detailed musical discussions, his penetrating speculations. If, as is entirely possible, the questionable lady doctored the letters here and there with color of her own, there is no possible way of extracting the true metal. The authenticity of the letters, now widely doubted, will probably never be proved or disproved.

J. N. B.

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By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The most recent performances in this series were on April 8–9, 1960, when Pierre Monteux conducted as guest.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, timpani and strings.

THOSE who have listened to the *Eroica* Symphony have been reminded, perhaps too often, that the composer once destroyed in anger a dedication to Napoleon Bonaparte. The music, as one returns to it in the course of succeeding years, seems to look beyond Napoleon, as if it really never had anything to do with the man who once fell short of receiving a dedication. Sir George Grove once wrote: "Though the *Eroica* was a portrait of Bonaparte, it is as much a portrait of Beethoven himself — but that is the case with everything he wrote." Sir George's second remark was prophetic of the present point of view. The name of Napoleon is now little associated with the score, except in the form of an often repeated anecdote.

The concept of heroism which plainly shaped this Symphony, and which sounds through so much of Beethoven's music, would give no



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place to a self-styled "Emperor" who was ambitious to bring all Europe into vassalage, and ready to crush out countless lives in order to satisfy his ambition. If the *Eroica* had ever come to Napoleon's attention, which it probably did not, its inward nature would have been quite above his comprehension — not to speak, of course, of musical comprehension. Its suggestion is of selfless heroes, those who give their lives to overthrow tyrants and liberate oppressed peoples. Egmont was such a hero, Leonore such a heroine. The motive that gave musical birth to those two characters also animated most of Beethoven's music, varying in intensity, but never in kind. It grew from the thoughts and ideals that had nurtured the French Revolution.

Beethoven was never more completely, more eruptively revolutionary than in his *Eroica* Symphony. Its first movement came from all that was defiant in his nature. He now tasted to the full the intoxication of artistic freedom. This hunger for freedom was one of his deepest impulses, and it was piqued by his sense of servitude to titles. Just or not, the resentment was real to him, and it increased his kinship with the commoner, and his ardent republicanism. The *Eroica,* of course, is no political document, except in the degree that it was the deep and inclusive expression of the composer's point of view at the time. And there was much on his heart. This was the first outspoken declaration of independence by an artist who had outgrown the mincing restrictions of a salon culture in the century just ended. But, more than that, it was a reassertion of will power. The artist,

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first confronted with the downright threat of total deafness, answered by an unprecedented outpouring of his creative faculties. There, especially, lie the struggle, the domination, the suffering, and the triumph of the *Eroica* Symphony. The heroism that possesses the first movement is intrepidity where faith and strength become one, a strength which exalts and purifies. The funeral march, filled with hushed mystery, has no odor of mortality; death had no place in Beethoven's thoughts as artist. The spirit which gathers and rises in the middle portion sweeps inaction aside and becomes a life assertion. The shouting triumph of the variation Finale has no tramp of heavy, crushing feet; it is a jubilant exhortation to all mankind, a foreshadowing of the Finales of the Fifth and Ninth Symphonies. It is entirely incongruous as applied to the vain and preening Corsican and his bloody exploits. Beethoven may once have had some misty idea of a noble liberator. When that conqueror occupied Vienna, he would have an increasingly bitter experience of the misery which spread in Napoleon's wake.

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As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing a fair copy in its finished state upon the composer's table in the early spring of 1804.

Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmistic intentions regarding the *Eroica* Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself "Emperor of the French," pushing the Pope aside and setting the crown on his own head, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script, but freely marked by him) which has come down

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to posterity and which is now at the Library of the *Gesellschaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55."* The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public." This was the Beethoven who liked to take the tone of a shrewd business man, and also the Beethoven who devised his dedications with a cold eye for expediency. The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man." The inscription might well have been put this way: "Composed in memory of greatness dreamed by a musician and forfeited by a statesman."

• •


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* He first projected the movements conventionally, as the sketchbooks show. The opening chords of the first movement, stark and arresting, were originally sketched as a merely stiff dominant-tonic cadence. The third movement first went upon paper as a minuet. Variations were then popular, but they were not used as symphony finales, nor were funeral marches used in symphonies.

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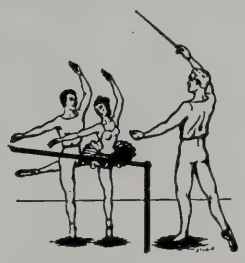
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mysteriously sound the returning tonic E-flat against a lingering dominant chord) restates the themes in the increased strength and beauty of fully developed acquaintance.

But still the story is not told. In an unprecedented coda of 140 bars, the much exploited theme and its satellites reappear in fresh guise, as if the artist's faculty of imaginative growth could never expend itself. This first of the long codas is one of the most astonishing parts of the Symphony. A coda until then had been little more than a brilliant close, an underlined cadence. With Beethoven it was a resolution in a deeper sense. The repetition of the subject matter in the reprise could not be for him the final word. The movement had been a narrative of restless action — forcefulness gathering, striding to its peak and breaking, followed by a gentler lyricism which in turn grew in tension until the cycle was repeated. The movement required at last an established point of repose. The coda sings the theme softly, in confident reverie under a new and delicate violin figure. As the coda takes its quiet course, the theme and its retinue of episodes are transfigured into tone poetry whence conflict is banished. The main theme, ringing and joyous, heard as never before, brings the end.



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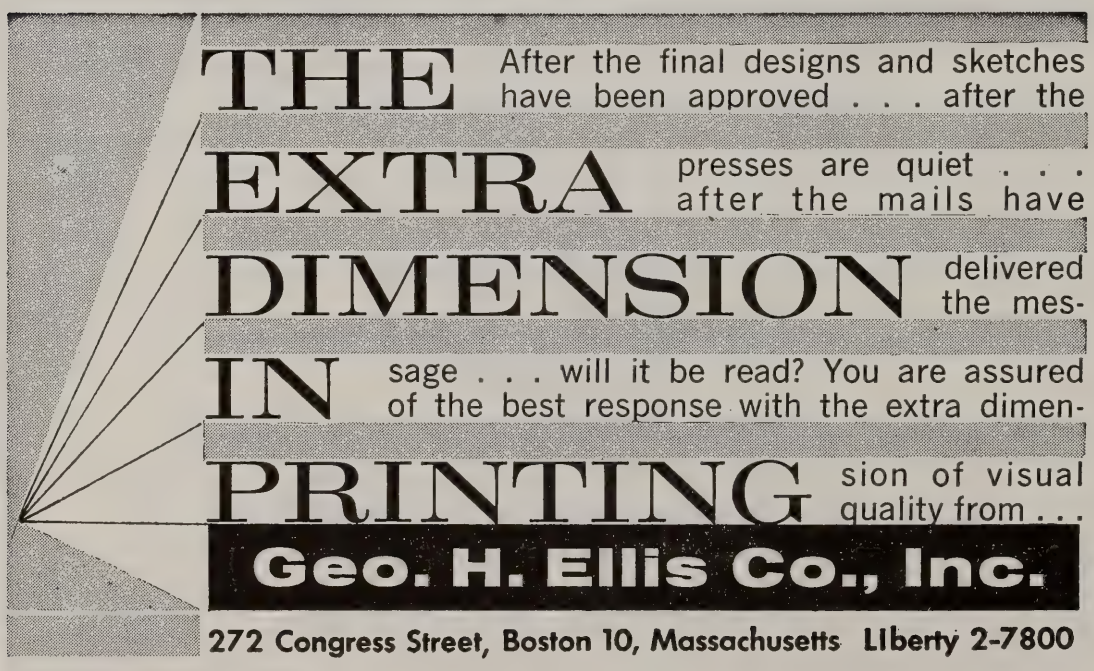
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The second movement, like the first, is one of conflicting impulses, but here assuaging melody contends, not with overriding energy, but with the broken accents of heavy sorrow. The legato second strain in the major eases the muffled minor and the clipped notes of the opening "march" theme, to which the oboe has lent a special somber shading. The middle section, in C major, begins with a calmer, elegiac melody, over animating staccato triplets from the strings. The triplets become more insistent, ceasing only momentarily for broad fateful chords, and at last permeating the scene with their determined rhythm, as if the composer were setting his indomitable strength against tragedy itself. The opening section returns as the subdued theme of grief gives its dark answer to the display of defiance. But it does not long continue. A new melody is heard in a fugato of the strings, an episode of quiet, steady assertion, characteristic of the resolution Beethoven found in counterpoint. The whole orchestra joins to drive the point home. But a tragic decrescendo and a reminiscence of the funeral first theme is again the answer. Now Beethoven thunders his protest in mighty chords over a stormy accompaniment. There is a long subsidence — a magnificent yielding this time — and a return of the first theme again, now set forth in full voice. As in the first movement, there is still lacking the final answer, and that answer comes in another *pianissimo* coda, measures where peacefulness is found and sorrow accepted, as the theme, broken into incoherent fragments, comes to its last concord.

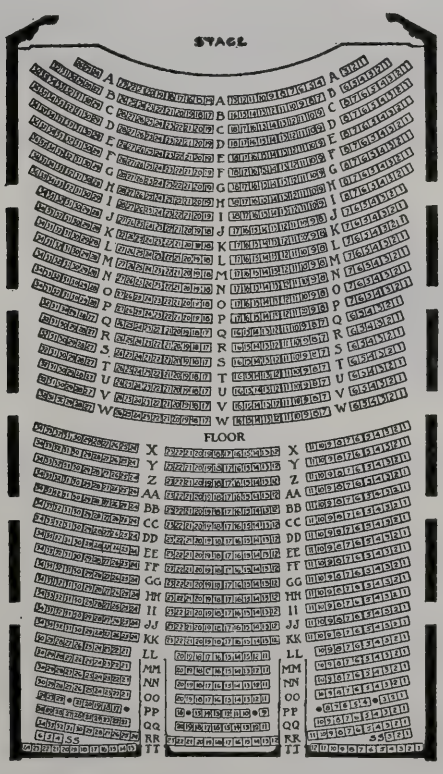
The conquering life resurgence comes, not shatteringly, but in a breath-taking pianissimo, in the swiftest, most wondrous Scherzo Beethoven had composed. No contrast more complete could be imagined. The Scherzo is another exhibition of strength, but this time it is

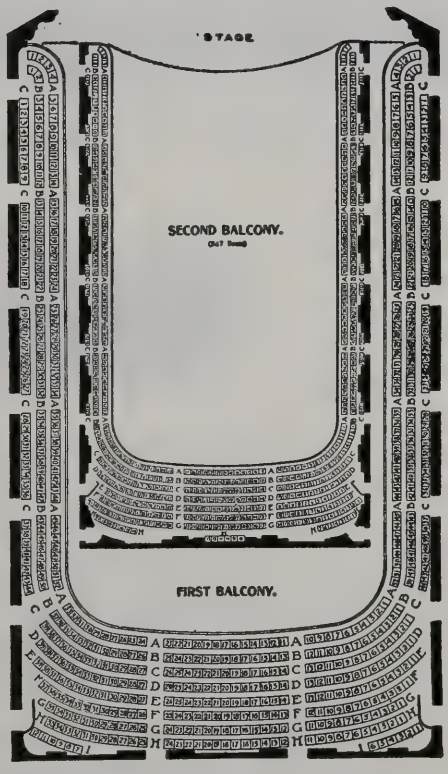


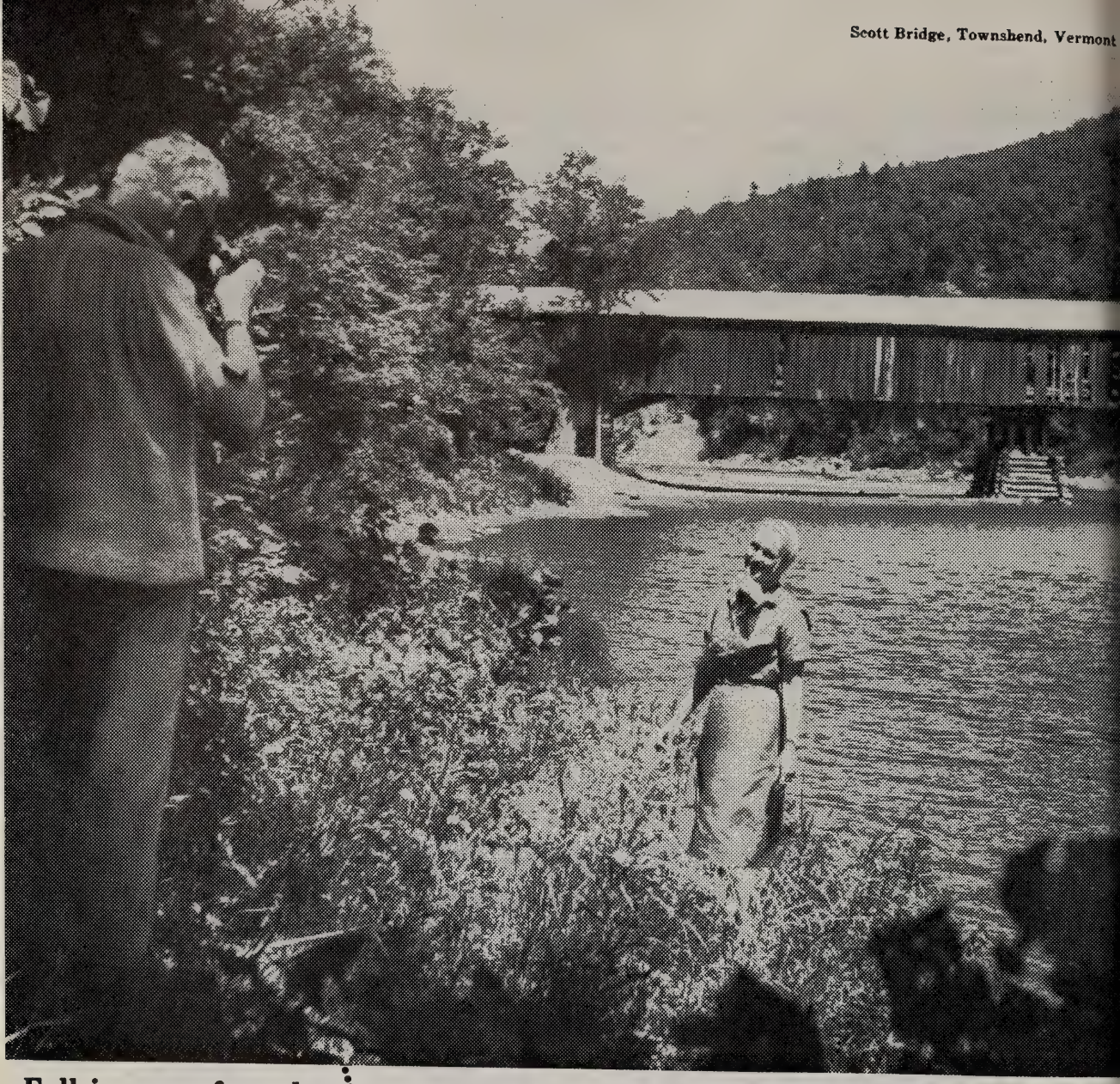
strength finely controlled, unyielding and undisputed. In the Trio, the horns, maintaining the heroic key of E-flat, deliver the principal phrases alone, in three-part harmony. The Scherzo returns with changes, such as the repetition of the famous descending passage of rhythmic displacement in unexpected duple time instead of syncopation. If this passage is "humorous," humor must be defined as the adroit and fanciful play of power.

And now in the Finale, the tumults of exultant strength are released. A dazzling flourish, and the bass of the theme is set forward simply by the plucked strings. It is repeated, its bareness somewhat adorned before the theme proper appears over it, by way of the wood winds.* The variations disclose a fugato, and later a new theme, a sort of "second subject" in conventional martial rhythm but an inspiriting stroke of genius in itself. The fugato returns in more elaboration, in which the bass is inverted. The music takes a graver, more lyric pace for the last variation, a long poco andante. The theme at this tempo has a very different expressive beauty. There grows from it a new alternate theme (first given to the oboe and violin). The principal theme now strides majestically across the scene over triplets of increasing excitement which recall the slow movement. There is a gradual dying away in which the splendor of the theme, itself unheard, still lingers. A presto brings a gleaming close.

* The varied theme had already appeared under Beethoven's name as the finale of *Prometheus*, as a contra-dance, and as a set of piano variations. Was this fourth use of it the persistent exploitation of a particularly workable tune, or the orchestral realization for which the earlier uses were as sketches? The truth may lie between.







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8	Boston	(Rehearsal VIII)
9–10	Boston	(Fri.-Sat. XVIII)
16–17	Boston	(Fri.-Sat. XIX)
19	Boston	(Mon. V)
20	Boston	(Tues. I)
23–24	Boston	(Fri.-Sat. XX)
25	Boston	(Sun. f)
27	Cambridge	(V)
29	Boston	(Rehearsal IX)
30–31	Boston	(Fri.-Sat. XXI)
APRIL		
3	Princeton	
4	New York	(Wed. V)
5	Washington	
6	Brooklyn	(V)
7	New York	(Sat. V)
10	Providence	(V)
13–14	Boston	(Fri.-Sat. XXII)
17	Cambridge	(VI)
19–21	Boston	(Thurs.-Sat. XXIII)
23	Boston	(Mon. VI)
24	Boston	(Tues. J)
26	Boston	(Rehearsal X)
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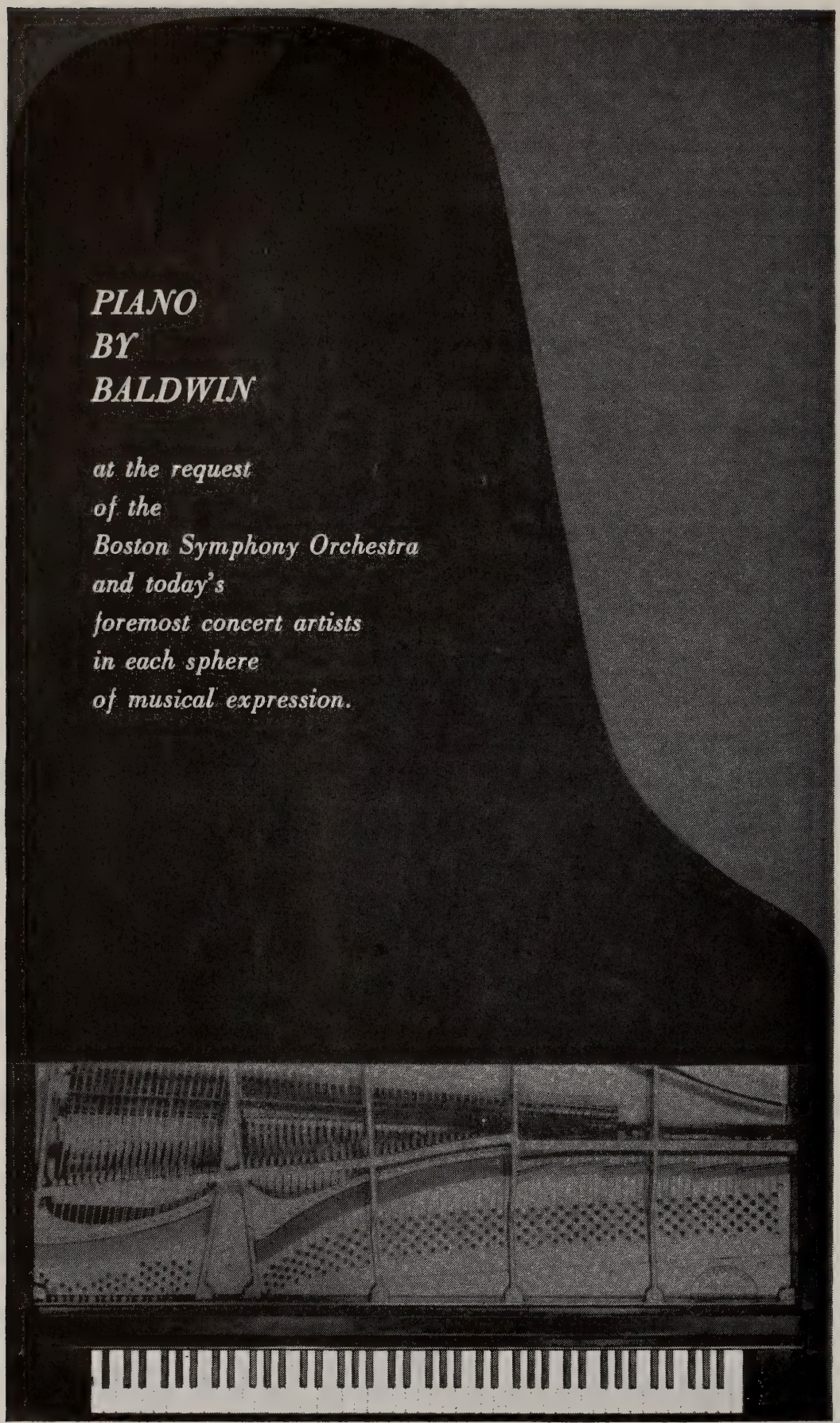
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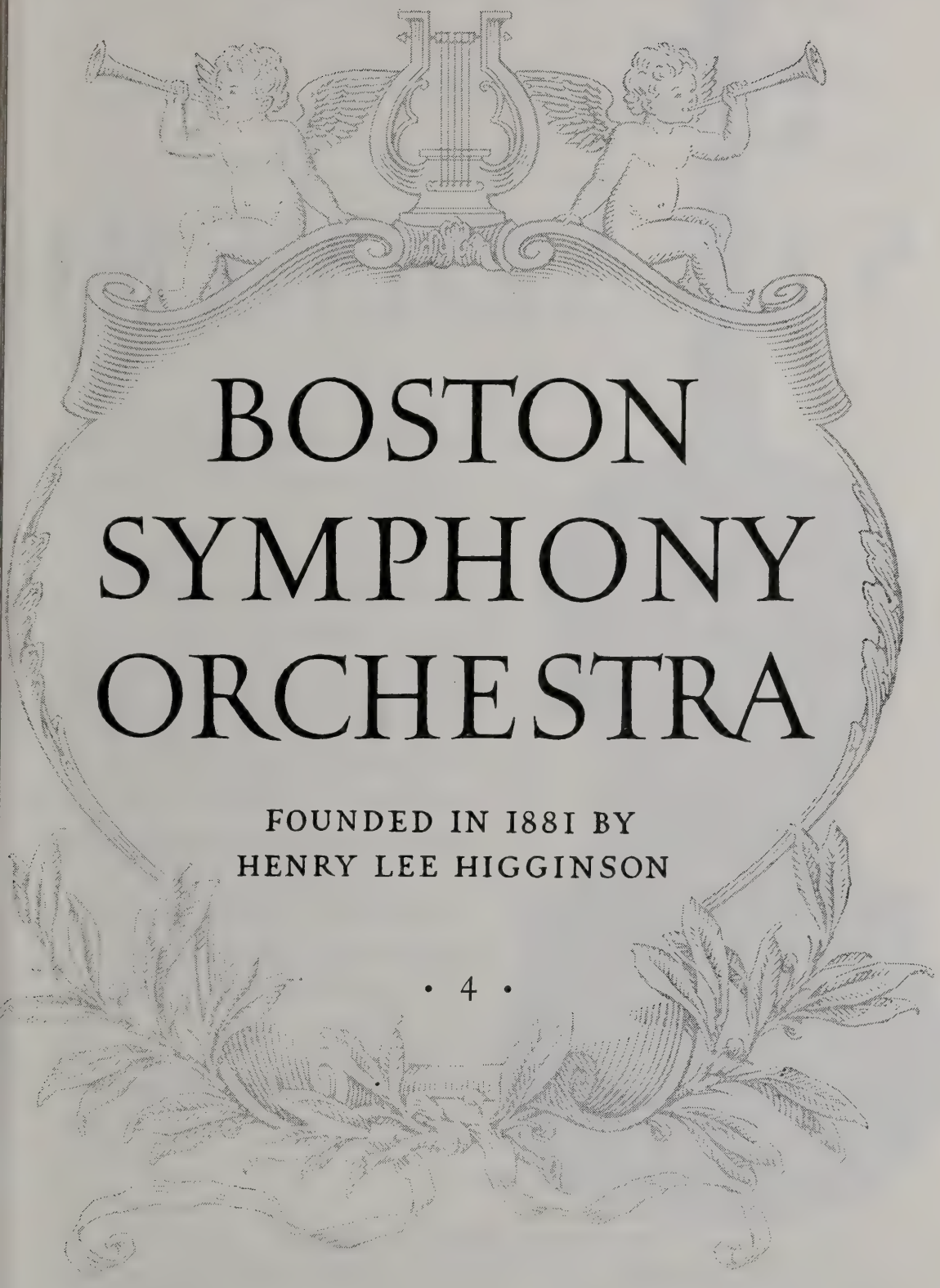
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with historical and descriptive notes by

JOHN N. BURK

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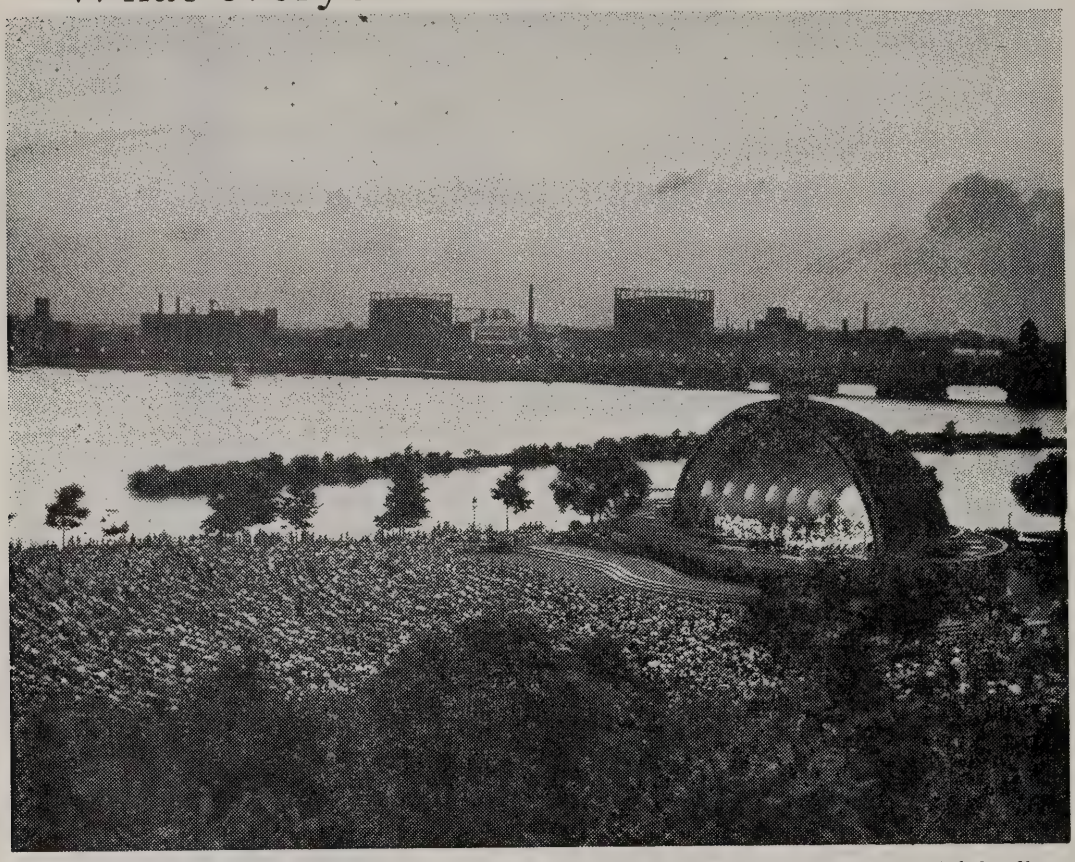
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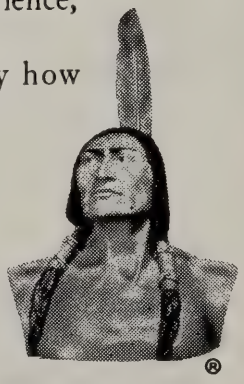


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WGBH AND THE BOSTON SYMPHONY ORCHESTRA

On Saturday morning, October 14, the studios and much of the equipment of WGBH-FM and TV were destroyed by fire. Thanks to the immediate offer by other stations and colleagues of their quarters and technical apparatus, the television broadcasts were resumed at 8:30 Monday morning. The radio broadcasts were continued without interruption, and the Boston Symphony Orchestra concert of the same evening was broadcast as usual from the studios in Symphony Hall. It was here that the FM broadcasts started ten years ago in 1951, when WGBH came into being with the Boston Symphony Orchestra as a charter member of the new venture.

This calamity has brought a general public realization that this outstanding educational station must have a new home of its own. The Boston Symphony Orchestra, in the midst of a drive for funds for its own pressing needs, is also fully aware that the rehabilitation of WGBH is essential and urges donations to WGBH, Cambridge 42, Massachusetts.

• •

RICHARD BURGIN

Richard Burgin has announced his retirement as concertmaster of this Orchestra at the end of the present season. He will continue, however, in his position as the Associate Conductor. He has conducted in this capacity since 1942, having joined the Orchestra as its

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concertmaster in the autumn of 1920 (which was Pierre Monteux's second season).

Born in Warsaw October 11, 1892, Richard Burgin was developed as a prodigy, studying with Lotto, and later with Joachim in Berlin. His first public appearance was at the age of eleven as soloist with the Warsaw Philharmonic Society. In 1908 he joined the class of Leopold Auer in Leningrad, where he was a fellow pupil of Jascha Heifetz and Toscha Seidel, then boys of seven and nine respectively. In 1912 he left Auer to become the concertmaster of the Helsinki Symphony Orchestra, the Christiania (now Oslo) Philharmonic Society, and the Stockholm Concert Society. As concertmaster he had served, before he came to Boston, under two former conductors of the Boston Symphony Orchestra, Messrs. Max Fiedler and Arthur Nikisch, likewise as concertmaster under Richard Strauss, Schneevoigt, the Finnish conductor, and under Sibelius in Helsinki. At Stockholm and Christiania he was assistant teacher with Auer in 1916–17. In Christiania he led a string quartet, and in Stockholm formed the Burgin Quartet. Coming to America in 1920 to take the position of concertmaster with the Boston Symphony Orchestra, he shortly organized the Burgin String Quartet. He has often conducted amateur or student orchestras, and has long served on the faculty of the Berkshire Music Center at Tanglewood, where he is in charge of the chamber music.

France made him Chevalier of the Legion of Honor in 1955.

• •

ELIOT O'HARA

An exhibition of water colors by Eliot O'Hara, N.A. loaned by courtesy of the Doll and Richards Gallery, is on view in the Gallery.

• •

BOSTON SYMPHONY PORTRAITS

Photographic portraits of each member of the Boston Symphony Orchestra have been made by Milton Feinberg of Boris and Milton, and may be seen in the cases in the Gallery each week. This week the players in the first violin section are shown.

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Art is long. As a matter of fact, after sitting through a complete performance of TRISTAN UND ISOLDE, some people have concluded that some art is *too* long. But not so with life. It's short. Sadly, sometimes, much too short. There's just not enough time to do the things you want to do, much less the things you have to do. Consider investments, for instance. To handle them wisely takes a great deal of time, time most of us just don't have. So that's where we come in. Old Colony Trust Company has the time your portfolio needs and deserves. At your service is our staff of investment specialists whose experience has helped make Old Colony the largest trust company by far in New England. If this idea of letting us handle your personal investment problems (or paperwork) sounds good to you, send for a complimentary copy of "Managing Your Money." It's a most helpful booklet; it gives you a rundown on all of our many services. Do it tomorrow. Tempus fugit.



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Fourth Program

FRIDAY AFTERNOON, October 27, *at* 2:15 *o'clock*

SATURDAY EVENING, October 28, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

Bartók Four Orchestral Pieces, *Op.* 12

I. Preludio: Moderato
II. Scherzo: Allegro
III. Intermezzo: Moderato
IV. Marcia Funebre: Maestoso

(First performance in Boston)

Hartmann, Karl Amadeus . . . Symphony No. 6, for Large Orchestra

I. Adagio
II. Toccata variata

(First performance in Boston)

INTERMISSION

Shostakovitch Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

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FOUR ORCHESTRAL PIECES, *Op.* 12

By BÉLA BARTÓK

Born in Nagyszentmiklos, Hungary, March 25, 1881;
died in New York, September 26, 1945

This suite, published in Germany as *"Vier Orchesterstücke,"* was composed in 1912. It calls for the following instruments: 4 flutes and 2 piccolos, 3 oboes, 2 English horns, 2 clarinets in B-flat, 2 in E-flat and bass clarinet, 4 bassoons and contra-bassoon, 4 horns, 4 trumpets, 4 trombones and tuba, 2 harps, piano (four hands), celesta, timpani, triangle, tam tam, glockenspiel, bass drum and snare drum.

BÉLA BARTÓK wrote his Four Orchestral Pieces at the age of thirty-one, having then composed his two Suites for Orchestra, Op. 3 and 4 in 1905 and 1907 (each to be revised years later), his one act Opera, *Duke Bluebeard's Castle,* Op. 11, in 1911, his *Two Portraits* and *Two Images* for Orchestra, Op. 5 and 10, in 1908 and 1910, together with various piano pieces and songs. His first quartet, Op. 7, was composed in 1908.

The opening piece of Opus 12 is rhapsodic in style with free fluctuations in tempo. It has a consistent melodic line, usually carried by the violins to a rich and colorful accompaniment of chords and arpeggios, in which the piano and the harps play a continuous part.

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The scherzo is in triple time, suggestive of a fast waltz. The opening theme is a rippling figure for the strings and woodwinds, which gives way to a melody with an accented first beat and then to a more lively staccato figure. These alternate. The movement broadens to a full-voiced close.

The third movement is likewise in three-quarter time, but in a moderate tempo. The strings, divided and at first muted, sing a lilting theme. The tranquil tempo varies, becomes momentarily agitated, and finally returns for a pianissimo close.

The finale is in the rhythm of a slow march. The opening is solemn and heavy, the initial notes of each measure accentuated by triplets. The tempo quickens slightly as an expressive and impassioned melody is introduced. The march ends much as it began with a strong climactic chord and two final accented chords.

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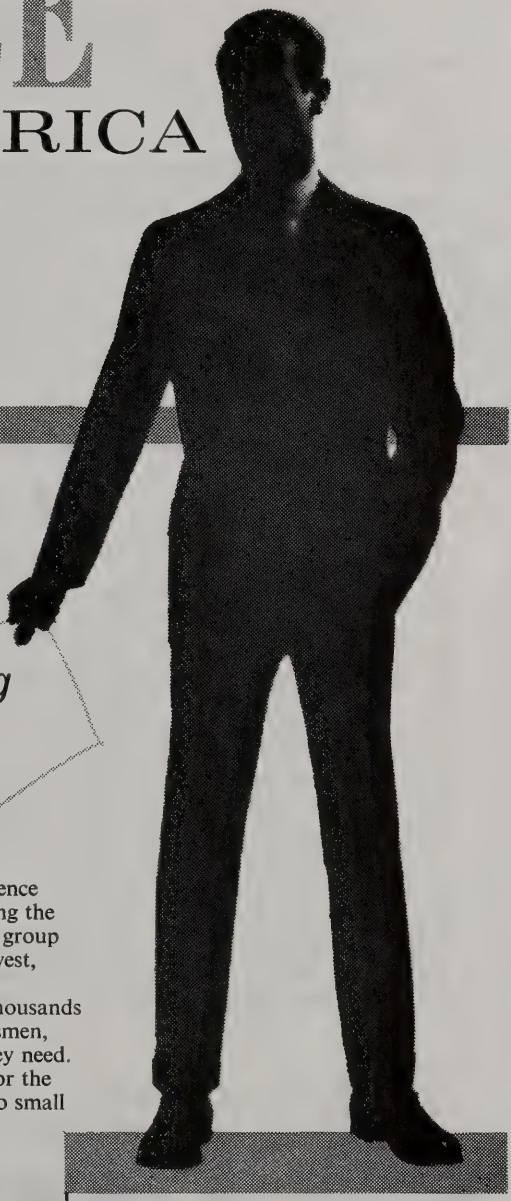
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SYMPHONY NO. 6, FOR LARGE ORCHESTRA

By KARL AMADEUS HARTMANN*

Born in Munich, August 2, 1905

Hartmann composed his Sixth Symphony for the Bavarian State Radio (*Rundfunk*). It had its first performance by the Musica Viva in Munich, a Society with which the composer was closely connected, in May of 1953, Eugene Jochum conducting. This Symphony was performed for the first time in the United States by the Philadelphia Orchestra on March 27, 1959.

The score requires an oversized orchestra with many percussion instruments: 3 flutes and 3 piccolos, 3 oboes and English horn, 3 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, small and large snare drums, small and large tam-tams, tambourine, triangle, glockenspiel, cymbals, suspended cymbal, jazz cymbal, tom-tom, woodblock, 2 xylophones, harp, piano (four hands), and strings.

* Twelve musicians by the name of Hartmann are listed in the dictionaries: Arthur Hartmann, Hungarian violinist (1881–1956); Carl Hartmann, German tenor (1895–); Eduard von Hartmann, German composer (1842–1906); Heinrich Hartmann, German 16th and 17th century composer (dates unknown); Johan Peder Emilius Hartmann, Danish composer (1805–1900); his son Emil (1836–1898); August Wilhelm Hartmann, Danish composer (1775–1850); Johann Ernst Hartmann, Silesian composer (1726–1793); Karl Amadeus Hartmann (as above); Pater Hartmann, German composer and priest (1863–1914); Thomas de Hartmann, Russian composer (1885–1956).

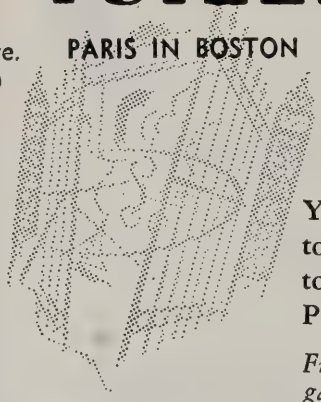
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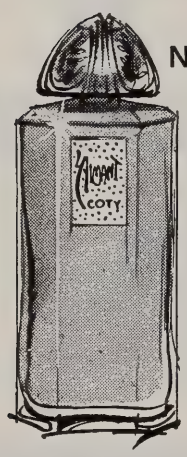
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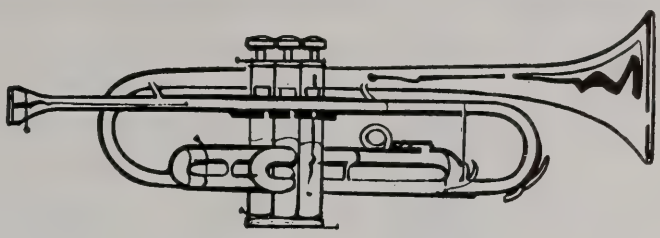


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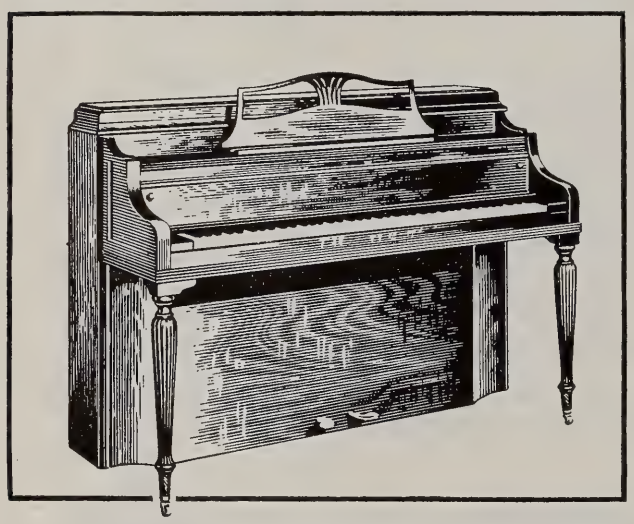
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The first movement, adagio first and last, highly chromatic, moves to a background of colorful and variegated percussive groupings. It opens in the depths of the woodwinds, first with the bassoon, and continues with a mournful melody from the English horn. The violins enter at the eleventh bar and presently take over with an extended and impassioned theme in the urgency of the high register. This is long extended, and abetted by intervening solo passages from the woodwinds. With his fondness for sustained and dominating melody, Hartmann here moves independently of recent twelve-tonal ways. The urgency and tempo of the discourse gradually increases over a long ascent with successive assaults to a passionate climax by the full orchestra. This is its highest point (*Hohepunkt*) — a dissonant chord in triple forte. The movement here resumes the original adagio tempo and subsides to a hushed close.

The second movement consists of three consecutive free fugues with subjects closely related. The overall indication is presto, but the first fugue is marked allegro assai and the others increase the metronomic indication, but with lengthening note values (the subject of the first fugue is in prevalent sixteenth notes, of the second, eighth notes, of the third, quarter notes). The first fugue begins, after a proclamatory introduction by the brass, in the viola section. It proceeds in the string



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orchestra only, with some percussive accentuation (which indeed is to spice all three fugues). There is a gradual increase from pianissimo to fortissimo. After a final staccato chord and a timpani solo, the second fugue begins with a light oboe solo, for this fugue is to be enriched in color by the addition of woodwinds. This fugue has a scherzando quality, with lively rhythmic, sometimes syncopated, punctuation. The second fugue ends as the timpani fades out with a fragment of the theme, and the final fugue begins in the violas pianissimo, proceeds with the string orchestra, adds woodwinds and then brass (always with much percussion), and builds to a tumultuous coda.

• •

Karl Amadeus Hartmann first studied in his native Munich at the Academy with Josef Haas, and later with Hermann Scherchen. The first notable performance of his music was at a Scherchen concert in Strasbourg, where his Trumpet Concerto was performed in 1933. His symphonic *Miserae* was given at a Prades Festival in 1935. His first

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string quartet took a first prize at the Carillon competition of Geneva in 1936. The composer is said to have been dissatisfied with his early works which he has withheld from publication. With the coming of the World War little was heard about this composer in the Western world, but it is now known that in 1940 he composed his First Symphony, called a "Symphonic Fragment," with a choral text after Walt Whitman. In 1941 he studied intensively with Anton von Webern in Vienna, and adopted the twelve-tone method of the Schönberg circle. He is considered to have been stylistically influenced by Alban Berg.

After the war he organized the *Musica Viva* Society in Munich. He took various honors in that city, where his *Symphonic Overture,* his Fourth Symphony, and his Second String Quartet were introduced. He composed a chamber opera, *The Youth of Simplicius Simplicissimus,* which was produced in Cologne on November 10, 1949. The opera is based on a story by Grimmelshausen, combining the religious mysticism and the brutality of the Thirty Years War. His Fourth symphony was notably performed at the International Society for Contemporary Music festival in Brussels in 1950.

Hartmann has now completed his Seventh Symphony (commissioned by the Koussevitzky Music Foundation). It was performed at an I.S.C.M. concert in Cologne on June 19 last. The First Symphony is

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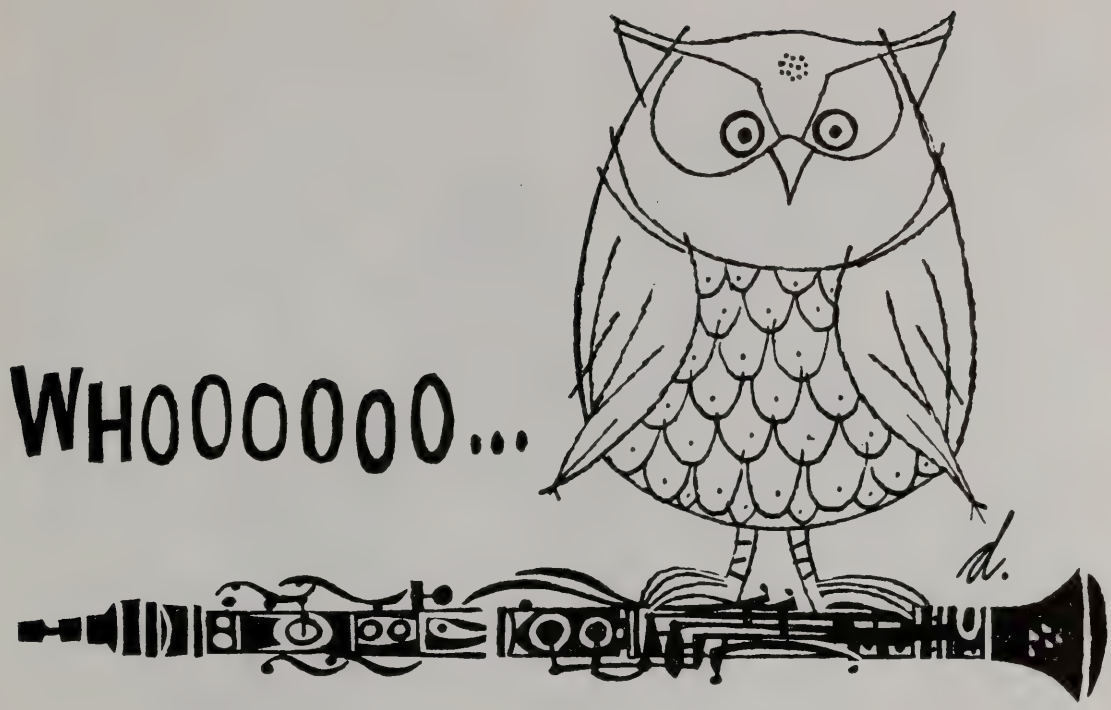
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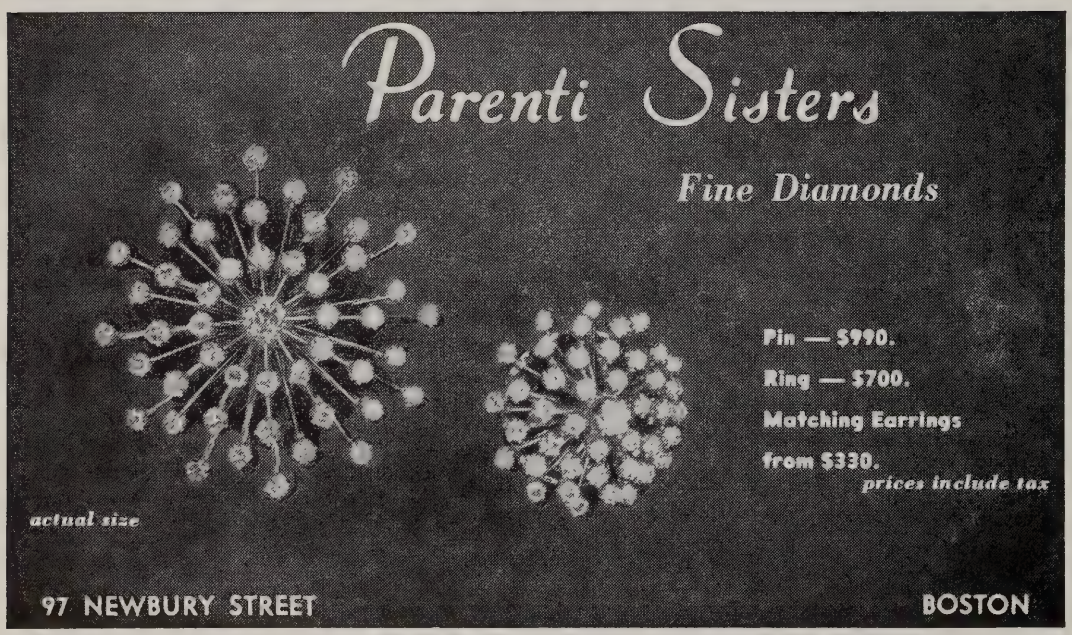
a choral work, the Second is in one movement, following his favorite pattern of two slow sections and an intervening fast section. The Third Symphony was completed in 1949, actually after the Fourth. The Fourth, for string orchestra, again follows the pattern of slow, fast, slow. The Fifth eliminates the high strings and brass choir altogether.

The critic Alfred Leonard describes the style of Hartmann's music as "primarily an impression of deep seriousness, of contemplation rather than action, of wide-range ideas, of never-flagging intensity, of a passion that carries the hearer from climax to climax. This music knows hardly any relaxation, and its predominantly small tone steps lend it extraordinary tension. Melodically, Hartmann's music is highly chromatic, and yet he manages to avoid the luscious color usually resulting from this type of music. The effect of color is neutralized by harmonies which are frequently harsh and biting, and still more by a wise limitation to stringed instruments. But with this limited palette Hartmann manages his sonorities with sovereign skill. By dividing each group he can write as many as nine parts without any loss of clarity, in spite of their similar color. And he can mass his forces with equal effect in one compact body of striking power. . . . Above all, one never has a feeling of mechanical manipulation: passionate expression is the supreme law of this music."

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BEECHAM – MAESTRO OF LIVING

By NEVILLE CARDUS

The English writer and critic, who knew Sir Thomas Beecham well, has put his memories of various encounters into a book published September 18, 1961, by Collins in London. A few excerpts are here re-printed from the advance publication of two chapters by the "Sunday Times" of London.

SIR THOMAS BEECHAM was a comedian. Or, as this is a term which the English associate with red-nosed buffoonery, I had better describe him as an artist in comedy.

But he was not a wit in the epigrammatic way of Oscar Wilde, with whose sayings Beecham's are often compared. Sir Thomas indulged not so much in wit as in waggery; he was not eighteenth century of manner in the least. He belonged entirely to the nineteenth century, when wit became broadened with nature into waggery, and when the aristocrat became more closely related to an English bourgeois geniality. For all his poise of behaviour, his deliberately fastidious voice

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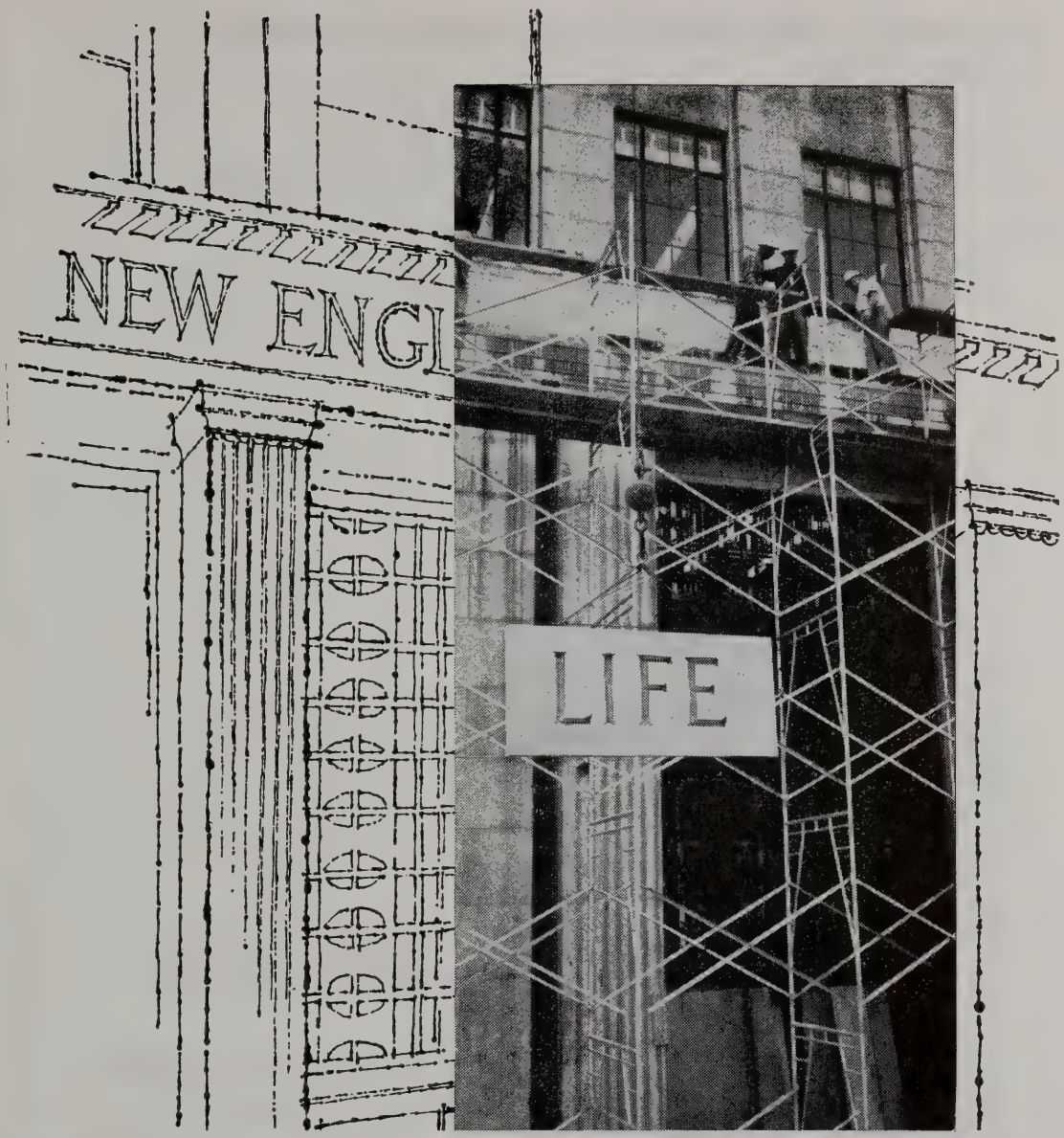
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and vocabulary, he remained at bottom a Lancastrian who first saw the light of life at St. Helens.

Where did he come from — a Lancashire family enriched by the manufacture of pills. His father, I am told, spoke uninhibited Lancashire speech. But though, as I say, some Lancastrian gusto, even some hint of provincial arrogance, could often be flavoured in his interior, breaking out in moments that found him off guard of his poise — a poise made second nature by long conscious practice — Sir Thomas's image to the public had no suspicion of regional characteristics. On the contrary, he exhibited himself as the entirely sophisticated man of the world.

Only twice in all the happy hours I enjoyed his company did he talk to me of his boyhood and Beecham's Pills. "My father," he narrated, "had an ear for music. As a present to me, when I was in my late teens, he bought an electrical organ, one of the first invented. It was built into our house just outside St. Helens. When first I played on it, on a dark December night, all the lights of St. Helens were extinguished."

Then the pills — "My father," he confided, "came to me one Christmas and said, 'Look here, my lad, I've been spendin' a lot o' brass on your musical education, and now Ah wants you to help me.' " (Every year a Christmas Carol Annual was published by Beecham's Pills.)



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" 'Now, Tom,' continued my father, 'I want you to go through th' Annual and alter some of th' verses so as to advertise th' business, you know.' " "So," Sir Thomas told me, "I retired into my study and, after some meditation, I produced the following:

Hark! the herald angels sing!
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Two for a woman one for a child . . .
Peace on Earth and mercy mild!"

• •

At times I suspected that he erected a façade to hide from the world an uncertain Beecham, a Beecham afflicted with a feeling of inferiority, of some frustration in himself. He would admit no shortcoming in his mental and musical equipment. I never heard him express disappointment with his own share in a concert or opera performance. Occasionally his conducting was as slapdash as well could be; to such a level of unconscious bluff on the rostrum could he descend that often I have blushed for him.

In all the countless hours I spent with him, nobody else present, I never heard him refer to religion. Women he referred to once, saying that none was worth the loss of a night's sleep.

He was allergic to anything German. "How can you read Goethe?"



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he would ask. "He was a colossal and conceited bore, and something of a dabbler." (He, by the way, knew little German.) Heine, of course, appealed to him, good translation or bad. "He was a Jew, therefore not even the German language could get in the way of his wit."

Whenever I drew his attention to Goethe's love poems he would really let himself go. "A literary affectation. Goethe ran away from sex; he was a spinster."

German music he pretended to belittle; but at the bottom of his heart he respected it. Bach was one of his pet aversions. "Too much counter-point — moreover, Protestant counter-point." "And Wagner . . . ?" "A genius, no doubt; but too often excessively theatrical and emotional. 'Lohengrin' was his only stylish work — the Germans have no idea of style." "But what about 'Meistersinger'?" The fugue in the overture, he said, was the crudest example of that always dreary form of music, the crudest example in existence. On the whole he admitted the broad humanity of "Meistersinger," adding that whenever he conducted this opera he needed for the time being to forget Mozart's "Figaro" and the "Falstaff" of Verdi.

He delighted in French lyric opera. "I would give the whole of Bach's Brandenburg concertos for Massenet's 'Manon' and would think I had vastly profited by the exchange. Bach composed in only two tempi — quick and slow. Bach's music is associated in Protestant countries with Biblical texts, which are sacrosanct. . . .

"Vaughan Williams? I very much like his 'Fantasia on a Theme of

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Tallis.' Unfortunately, in his compositions published subsequently to the 'Fantasia on a Theme of Tallis' he omitted to take the precaution of including a theme by Tallis."

So he would go on, outrageously, sometimes foolishly, yet the humour twinkled so much in his eyes and in the twitching of nose and beard that all acerbity was thawed. Often there was a grain of sense in his chaff. His judgment of a Bruckner symphony, facetious on the surface, went straight to the point of Bruckner's want of organising and occasional inability to develop and organise a movement. "In the first movement I took note of a dozen pregnancies — and half a dozen miscarriages."

He took delight in maltreating a composition he didn't like. On one occasion he found himself obliged to conduct the "Pastoral" symphony of Vaughan Williams. Morever he was audacious enough to rehearse the symphony without score. He just "followed" the players.

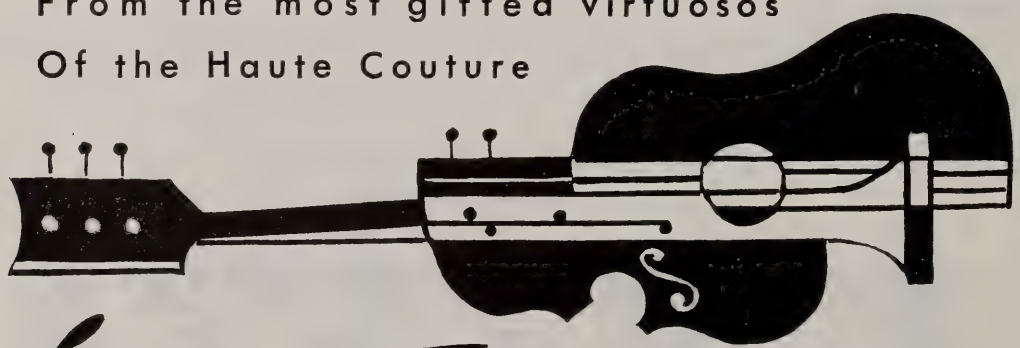
The symphony ends with an orchestral descent to near silence, then a soprano sings the final cadence. Sir Thomas, after waiting until the voice died away, waiting with a superb show of impatience, turned to the first violins and made an imperious down-beat. No instrumentalist, of course, produced a sound. "Why don't you play?" asked Sir Thomas. Quite a number of people were present at this rehearsal, so the first violin, wishing to save Sir Thomas's face, whispered, "There's nothing

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else to play, Sir Thomas." "Nothing else to play?" queried Sir Thomas in a loud unashamed voice, audible throughout the hall — "thank God!"

• •

He accepted an invitation in 1928 to conduct the New York Philharmonic. This magnificent orchestra was then in charge of Toscanini; and the Maestro at the time was far away in Italy. Beecham was called in as a temporary substitute. After his first rehearsal with the New York players, he was taken to lunch by the orchestra's committee — large opulent men crinkling with dollar notes and aromatic with enormous cigars. They asked Sir Thomas to give his opinion of the Philharmonic.

"They are quite incredibly good," he said, flavouring his Havana; "their technical command is abnormal . . . I have rehearsed Rimsky-Korsakov's 'Scheherazade' this morning. The woodwinds and horns executed the most difficult arabesques like Kreisler on his violin. Really wonderful." Now the menacing pause. "But for all this dexterity of techniques, I found the players extraordinarily insensitive interpretatively. No idea of an alluring phrase. . . ." Another pause, then — "Tell me, who has been conducting your orchestra lately?"

After a slapdash concert on the pier at Bournemouth, when he

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seemed determined to drive the fifth symphony of Beethoven into the sea, there to be drowned beyond all hope that the body would ever be recovered, he entertained a number of friends in his suite . (If he were staying only for a night he would insist on a suite.) During this midnight repast the conversation got on to the subject of conductors.

"Toscanini?" asked Sir Thomas, "what do I think of Toscanini? A glorified Italian bandmaster! Have you ever heard the lively band competitions in Paris? Toscanini would have found his métier there. . . . Much is made of the fact that he always conducts without a score. There is, by the way, at least one other conductor who doesn't use a score. But Toscanini is so short-sighted that he wouldn't be able to use a score. . . . Though it is generally known that Toscanini invariably conducts from memory, and though it is generally known that he is half-blind, nobody apparently is aware that also he is stone-deaf. Hence his performances — waiter, bring another bottle of Bollinger."

A pretty girl nervously put forward the name of Bruno Walter.

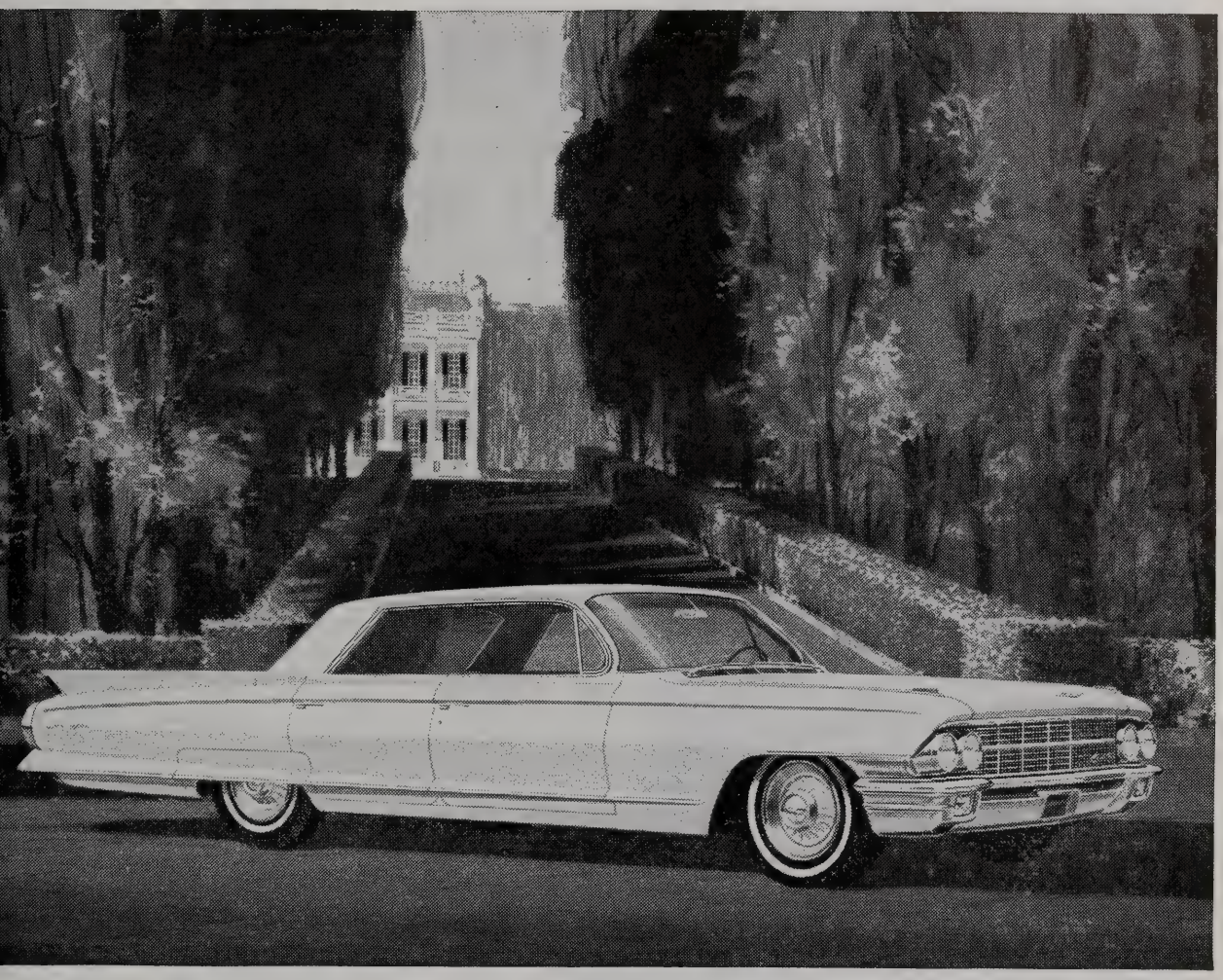
"Bruno Walter? Malodorous, my dear." He had a good word to say of Furtwängler, whom he invited to conduct "Tristan und Isolde" at Covent Garden. But when I stated, in my notice of the performance, that Furtwängler's interpretation of the opera was the best heard in London in many long years, Sir Thomas withdrew my tickets to Covent Garden. He himself had conducted "Tristan" there.

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Persiflage, no doubt, but he really disliked Toscanini's conducting in the Maestro's last period. He never heard Mahler.

I often found a difficulty distinguishing between Beecham the virtuoso conversationalist and Beecham truly expressing himself. To my bewilderment he one day contradicted a well-known English musician regarding Handel. After the well-known musician had left us, I temerariously challenged Sir Thomas: "Everything he said agreed with everything I have heard *you* say about Handel." "Maybe," sniffed Sir Thomas, "but did you expect me to agree with a nit-wit like that old bore?"

To describe Sir Thomas occasionally as untruthful would be crude. He took his conversational cue from the scene, from the people to whom he was talking – like a great actor following a "script." When he told me that Puccini had assured him that only he, Sir Thomas – and not Toscanini – conducted "La Bohème" entirely to his, Puccini's, satisfaction, he somehow believed it all for the time being. (Besides, every composer dishes out the same sort of praise to whichever conductor is presenting his music to the public.)

He drew me up his garden path when we were talking of Benjamin Britten.

"What do you think of his 'Rape of Lucretia'?" he asked. I admired it very much, I told him. "Yes," and his eyes turned inward, "he uses a twelve-piece orchestra in 'The Rape,' doesn't he?"

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Still, he admitted, under cross-examination, that Britten had talent — "the only English composer worth while that has emanated from one of our colleges of music."

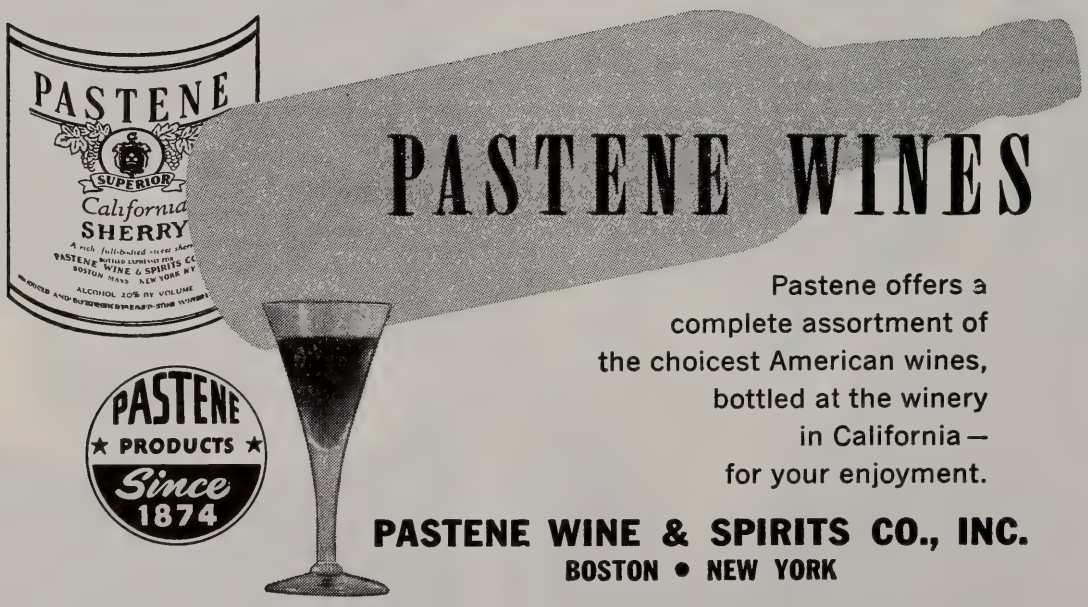
Until he approached that venerable period of life during which the British people take even an artist unto their bosoms unquestionably and unconditionally, he was not exactly a popular figure. "Why doesn't he pay his income tax?" the British people asked not knowing the complications of his financial position. "Why doesn't he live with Lady Beecham?" — (his first wife).

At about this time he walked to the conductor's desk at a concert in Birmingham in complete silence. He bowed to the audience. Not a handclap, not a sound. Whereupon he turned to the orchestra. "Let us pray," he said.

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For three or four years, dating from 1920, Sir Thomas was lost to to music while he gave the whole of his time to a clearing up of the muddle of the Covent Garden Estate. His father had been persuaded to buy up this estate with the idea of floating a public company.

In time Sir Thomas emerged from this financial labyrinth more or less successfully. Like his old friend Ernest Newman, he had an acute and well-informed brain for figures. None the less he gave his accountant, the cleverest in London, many a headache. This accountant took home with him all the papers and statistics dealing with the Covent Garden Estate and, sustained by black coffee, worked on them all night. Next morning he spoke to Sir Thomas over the telephone. "Sir Thomas," he said, "I've been going into your affairs until the crack of dawn, and now I'd like you to enlighten me on a most crucial point — do you owe, or are you owed, two million pounds?" "The answer is in the affirmative," replied Sir Thomas, "in both cases."

The case went into Chancery, where the fact emerged that Sir Thomas had spent a large, not to say a vast, part of his private income on music, "And what was the good of that?" asked the judge.

• •

It was in Australia that I first got to know Sir Thomas as a friend should know a friend, by daily communion. He voyaged there in 1940,

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and I had been invited by Sir Keith Murdoch to join the staff of the *Herald* in Melbourne, mainly to write for his paper on Sir Thomas's concerts.

This was his first and only visit to Australia, and he took possession at once. In the hotel he had waiters, pageboys and the manager himself running around like lackeys.

He was invited to give a radio interview on the night of his arrival, myself the interviewer. I asked him to rehearse with me. He had not talked on the air before; nevertheless, he declined to rehearse. "I prefer in these matters to improvise. Just you say a word or two, put any question you like to me, to start me off. After all, my dear fellow, listeners will want to hear me, not you. . . ." So we went on the air without script, without preparation at all.

I began by asking: "Now, Sir Thomas, you are about to conduct orchestras entirely strange to you. Tell me, do you agree with the old saying that there are no good or bad professional orchestras, only good and bad conductors?"

I breathed with relief; I could, I imagined, now sit back and be entertained, in common with all listening Australia, by half an hour of Sir Thomas. . . .

The fact is that for once in a lifetime he dried up. After half a

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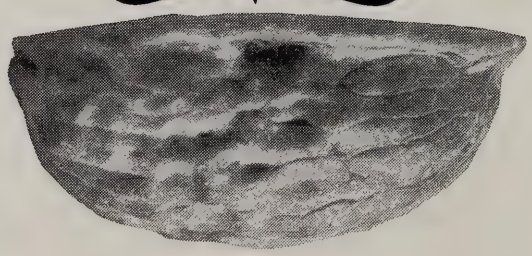
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minute's silence – an eternity in time measured by radio – he snapped back at me, "What precisely do you mean?"

Completely stunned, I repeated the question, adding by way of variation . . . "only good and bad conductors – I believe it was von Bülow who said it." "Did he really?" responded Sir Thomas, sceptically, relapsing once more into sterile silence. Sweating heavily, I heaved the creaking wheel round again. "Do you intend to conduct much Mozart?" "Whether I shall conduct, to use your phrase, much Mozart, depends on the condition of the orchestras here – about which you have given me no information whatsoever."

Somehow we temporised through half an hour of disconnected dialogue. I remember that he told me – and at the same time countless invisible listeners – that I was talking too much. "Listeners want to hear me – not you. Please don't interrupt."

At the end of the broadcast, as we were leaving the studio, he took me by the arm in his most friendly benevolent way and said, "There now – what did I tell you? All talks over the air should be impromptu – unrehearsed." Next day I was asked by not a few friends, "Were you and Sir Thomas a little 'tight' last night? You certainly both sounded like it."

• •

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Often he gave me the impression that he was not so much the "possessed" artist in music as the connoisseur, collecting composers as he collected his furniture and plate. He fondled music, handled it carefully and dotingly – unless it was of the sort that protested too much, assaulted fastidiousness of taste and sensitivity. "Mahler? Wagner? Bruckner?" he would say, cross-examining me. "They are not civilised. Mahler exposes his self-pity; Wagner, though a tremendous genius, gorged music, like a German who overeats. And Bruckner was a hobbledehoy who had no style at all. All three of them knew nothing about poise or modesty. Even Beethoven thumped the tub; the Ninth symphony was composed by a kind of Mr. Gladstone of music.

All that doesn't imply that he was at all short of masculinity, red corpuscles. He could ride roughshod over his dislikes, people or compositions. Given the impulse from the right source, his musical energy (his physical energy too!) concentrated into artistic and proportionate shapes. His interpretation of the "Requiem Mass" of Berlioz has seldom been equalled for emotional intensity and sure-minded control of the outlines. His temperament and intelligence responded more readily to Latin than to German stimulations, æsthetic or other.

He was not, as I say, like or admired by everybody while he was the

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spruce, disdainful Mr. Thomas Beecham. He was suspected of Dandyism and, in fact, he was the last of the Dandies. He kept audiences waiting at his concerts. In those years his manners at a symphony concert did not appeal to the taste of the Establishment of British music.

Moreover, he was suspected of "amateurism"—long before Toscanini actually called him an "amateur." A complex character! — Falstaff, Puck and Malvolio all mixed up, each likely to overwhelm the others. Witty, then waggish; supercilious, then genial, kindly, and sometimes cruel; an artist in affectation yet somehow always himself. Lancashire in his bones, yet a man of the world.

We should, as we think of him now as a conductor, remember that he had to organise the medium, the paraphernalia and the whole arena, for his activities. A Toscanini, a Bruno Walter could at the outset of a career find at hand an opera house, a technique and tradition developed over many years, encouraged and sustained by princely or State patronage. Beecham began from scratch, removed the dust from British musical institutions, opened windows to let in a cleansing air. He led us out of the German captivity; he Mediterraneanised our music.

At one time in Sir Thomas's career certain of his critics argued that he was unable to create a school or an influence of lasting use, tangible

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enough to be handed down. His activities in opera were brilliant but evanescent. There is no evidence today at Covent Garden that he was once director there. He reorganised the London Symphony Orchestra — and left it. He formed the London Philharmonic Orchestra — and left it.

His last and happily abiding instrumental "creation" was the Royal Philharmonic Orchestra, which to the end of his days he maintained was "the finest extant."

But he was himself his most finished, unique and most thoroughly-rehearsed production. He enlarged is personality continually. Not always, as we have seen, was he the Sir Thomas who, in his last years, became an admired and loved institution. When he was dapper middle-aged Mr. Beecham he seemed in the eyes (and ears) of many people a personification *in excelsis* of the Bounder. In time he presented himself as Sir Thomas, G.O.M. In the fullness of his years he was best savoured in private with a few friends, the light winking on the wine glasses' brims. The smoke of his cigar, a sort of materialisation of his fancifulness, visible shapes of his wit, curled on the intimate air of the elegant room in which we sat, lost to measurable time.

He was one of those casually masterful men, flavourers of life, whom we cannot imagine overtaken and put down by death, that most repeti-

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tive of bores. At my last meeting with him, a Sunday night not long ago in his suite, he calmly planned his next decade or so, casting a very wide and loose net.

He would go here and there; he would conduct eighteenth-century music of a very select order; he would buy a house in France — "the only civilised place left on the face of the earth"; he would conduct very few operas — "no singers today, my dear fellow. They all require microphones." He would collect precious plate and antique furniture. Life, he was beginning to realise, begins at seventy — "in fact, the first seventy years are the worst."

On his seventieth birthday he was entertained to lunch by a great host of his admirers. Cables from distinguished persons arrived from all parts of the world. To reverberating applause the chairman read them out. "Congratulations," "Greetings" — from Strauss, Stravinsky, Hindemith, and so on; then, finally, from Sibelius. And as the cheering died down Sir Thomas looked up to the chairman from his place at the table and asked, with a slightly pained expression on his face, "Nothing from Mozart?"

Now he lies still and anonymous in Woking cemetery. Woking? Why not Westminster Abbey?



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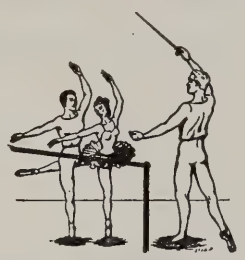
SYMPHONY NO. 5, *Op.* 47

By DMITRI SHOSTAKOVITCH

Born in St. Petersburg, September 25, 1906

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary in 1937 of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21 of that year. The first performance at Moscow was on the 20th of January following. The Symphony had its first American hearing at a broadcast concert of the National Broadcasting Company, in New York, April 9, 1938, Artur Rodzinski conducting. The Symphony was performed by the Boston Symphony Orchestra, January 20, 1939, Richard Burgin conducting, and later for the most part under the direction of Serge Koussevitzky; October 18, 1940, January 3, 1941, December 26, 1941, April 30, 1943, November 12, 1943, November 24, 1944 (Leonard Bernstein conducting), March 5, 1948, October 24–25, 1952 and December 28–29, 1956 (Richard Burgin conducting).

The Symphony is scored for 2 flutes and piccolo, 2 oboes, clarinets in A, B-flat, and E-flat, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, military drum, tam-tam, xylophone, bells, celesta, piano, two harps and strings.



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The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic cumulative growth. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The

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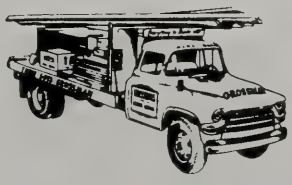
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recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, *largamente.* The *fortissimo* strings and deep brass give way to a gentler reminiscent mood, as the wood-wind voices, here first fully exploited, bring the movement to a close.

The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and *da capo.* The themes are in the triple time of the Austrian *Ländler,* from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the wood wind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The movement attains, at its climax, an impressive sonority without the use of a single brass instrument.

The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that move-

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WCCB-TV	(Augusta)	Channel 12	8:30 p.m.
WGBH-FM	(Boston)	89.7 mc.	8:30 p.m.
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ment is treated by the violin solo with fresh melodic development. There is a constant increase in tempo as the conclusion is approached.

• •

Shostakovitch has given forth a statement about his intentions on composing the Fifth Symphony:

"The theme of my symphony is the making of a man. I saw man with all his experiences in the centre of the composition, which is lyrical in form from beginning to end. The finale is the optimistic solution of the tragically tense moments of the first movement."

Dmitry Rabinovich in his recent book on Shostakovitch* believes that the "invisible hero" of the Fifth Symphony depicts a "young Russian intellectual" of the early Revolution period who seeks the "new social system" of his land as "the way out of his spiritual isolation."

Mr. Rabinovich, in the course of a florid description of the score,

* *Dmitry Shostakovich* (Lawrence and Wishart, London, 1959).



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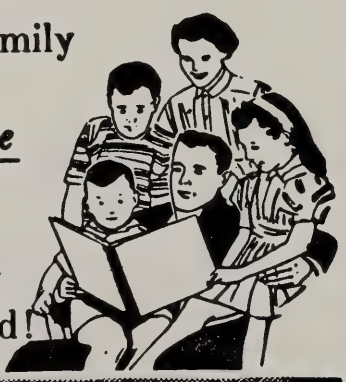
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points out an allusion in the return during the finale of the second part of the main theme from the first movement. It is "played softly on the cellos and double-basses accompanied by the same short, contemplative phrase, repeated sixteen times, at first by the violins and then by a flute. *This very same phrase* is repeated eight times in the piano accompaniment to the last lines of Shostakovitch's romance *Rebirth* (to Pushkin's lyric, op. 46, 1936), the words of which are:

And the waverings pass away
From my tormented soul
As a new and brighter day
Brings visions of pure gold.

This romance was written by Shostakovitch literally on the eve of his work on the Fifth Symphony. The dramatic significance of this coincidence is not open to doubt even if the repeated use of the phrase from the romance in the symphony was only dictated by subconscious memory."

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SCHEDULE OF CONCERTS

Winter Season 1961–1962

SEPTEMBER

29–30	Boston	(Fri.-Sat. I)

OCTOBER

2	Springfield	
3	Boston	(Tues. A)
6–7	Boston	(Fri.-Sat. II)
8	Boston	(Sun. a)
10	Providence	(I)
12	Boston	(Rehearsal I)
13–14	Boston	(Fri.-Sat. III)
16	Rochester	
17	Cincinnati	
18	Lexington	
19	Columbus	
20	Detroit	
21	Ann Arbor	
22	Ann Arbor	
24	Boston	(UNESCO
27–28	Boston	(Fri.-Sat. IV)
31	Cambridge	(I)

NOVEMBER

2	Boston	(Rehearsal II)
3–4	Boston	(Fri.-Sat. V)
6	Boston	(Mon. I)
7	Boston	(Tues. B)
10–11	Boston	(Fri.-Sat. VI)
13	Storrs	
14	New Haven	
15	New York	(Wed. I)
16	Washington	
17	Brooklyn	(I)
18	New York	(Sat. I)
21	Cambridge	(II)
24–25	Boston	(Fri.-Sat. VII)
26	Worcester	
28	Providence	(II)

DECEMBER

1–2	Boston	(Fri.-Sat. VIII)
3	Boston	(Sun. b)
5	Boston	(Tues. C)
7	Boston	(Rehearsal III)
8–9	Boston	(Fri.-Sat. IX)
12	Hartford	
13	New York	(Wed. II)
14	Englewood	
15	Brooklyn	(II)
16	New York	(Sat. II)
18	Boston	(Mon. II)
19	Providence	(III)
29–30	Boston	(Fri.-Sat. X)*

JANUARY

2	Boston	(Tues. D)*
4	Boston	(Rehearsal IV)
5–6	Boston	(Fri.-Sat. XI)
7	Boston	(Sun. c)
9	Cambridge	(III)

* Chamber orchestra concerts

JANUARY *(continued)*

11	Boston	(Rehearsal V)
12–13	Boston	(Fri.-Sat. XII)
15	Boston	(Mon. III)
16	Boston	(Tues. E)
19–20	Boston	(Fri.-Sat. XIII)
23	New London	
24	New York	(Wed. III)
25	Baltimore	
26	Brooklyn	(III)
27	New York	(Sat. III)
30	Boston	(Tues. F)

FEBRUARY

2–3	Boston	(Fri.-Sat. XIV)
4	Boston	(Sun. d)
6	Providence	(IV)
8	Boston	(Rehearsal VI)
9–10	Boston	(Fri.-Sat. XV)
12	Boston	(Mon. IV)
13	Boston	(Tues. G)
15	Boston	(Rehearsal VII)
16–17	Boston	(Fri.-Sat. XVI)
19	Hartford	
20	New Haven	
21	New York	(Wed. IV)
22	New Brunswick	
23	Brooklyn	(IV)
24	New York	(Sat. IV)
27	Cambridge	(IV)

MARCH

2–3	Boston	(Fri.-Sat. XVII)
4	Boston	(Sun. e)
6	Boston	(Tues. H)
8	Boston	(Rehearsal VIII)
9–10	Boston	(Fri.-Sat. XVIII)
16–17	Boston	(Fri.-Sat. XIX)
19	Boston	(Mon. V)
20	Boston	(Tues. I)
23–24	Boston	(Fri.-Sat. XX)
25	Boston	(Sun. f)
27	Cambridge	(V)
29	Boston	(Rehearsal IX)
30–31	Boston	(Fri.-Sat. XXI)

APRIL

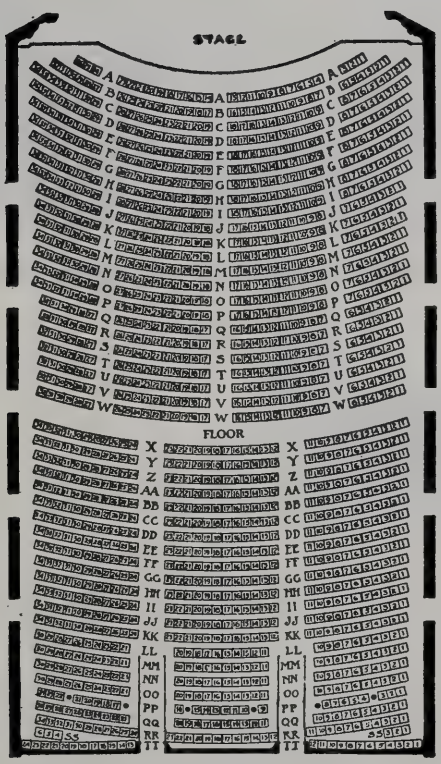
3	Princeton	
4	New York	(Wed. V)
5	Washington	
6	Brooklyn	(V)
7	New York	(Sat. V)
10	Providence	(V)
13–14	Boston	(Fri.-Sat. XXII)
17	Cambridge	(VI)
19–21	Boston	(Thurs.-Sat. XXIII)
23	Boston	(Mon. VI)
24	Boston	(Tues. J)
26	Boston	(Rehearsal X)
27–28	Boston	(Fri.-Sat. XXIV)

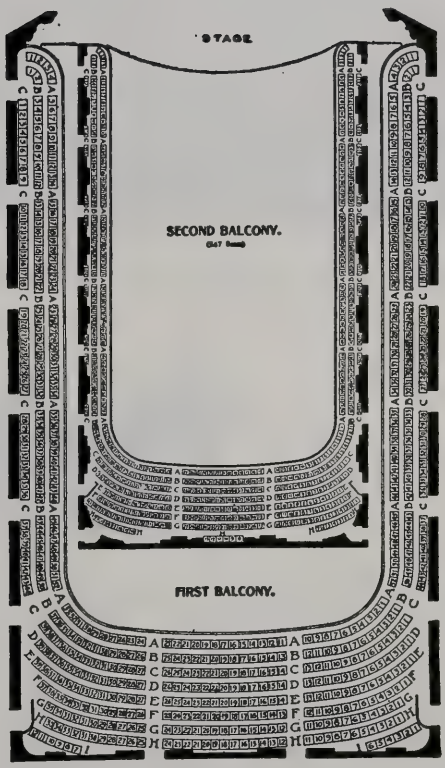
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SATURDAY EVENING, NOVEMBER 4, *at* 8:30 *o'clock*

SCHUBERT Symphony No. 5, in B-flat

I. Allegro
II. Andante con moto
III. Minuetto; Allegro molto
IV. Allegro vivace

ROUSSEL "Bacchus et Ariane," Suite No. 2, *Op.* 43

INTERMISSION

Foss Time Cycle, Four Songs for Soprano and Orchestra, with Improvised Interludes

We're late (W. H. Auden)
Interlude
When the bells justle (A. E. Housman)
Interlude
Sechzehnter Januar (Franz Kafka)
Interlude
O Mensch, gib Acht (Friedrich Nietzsche)

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Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

Basses

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Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

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Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

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George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

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Richard Plaster

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James Stagliano
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Armando Ghitalla
André Come
Gerard Goguen

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William Gibson
William Moyer
Kauko Kahila
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K. Vinal Smith

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Everett Firth
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Percussion

Charles Smith
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Arthur Press

Harps

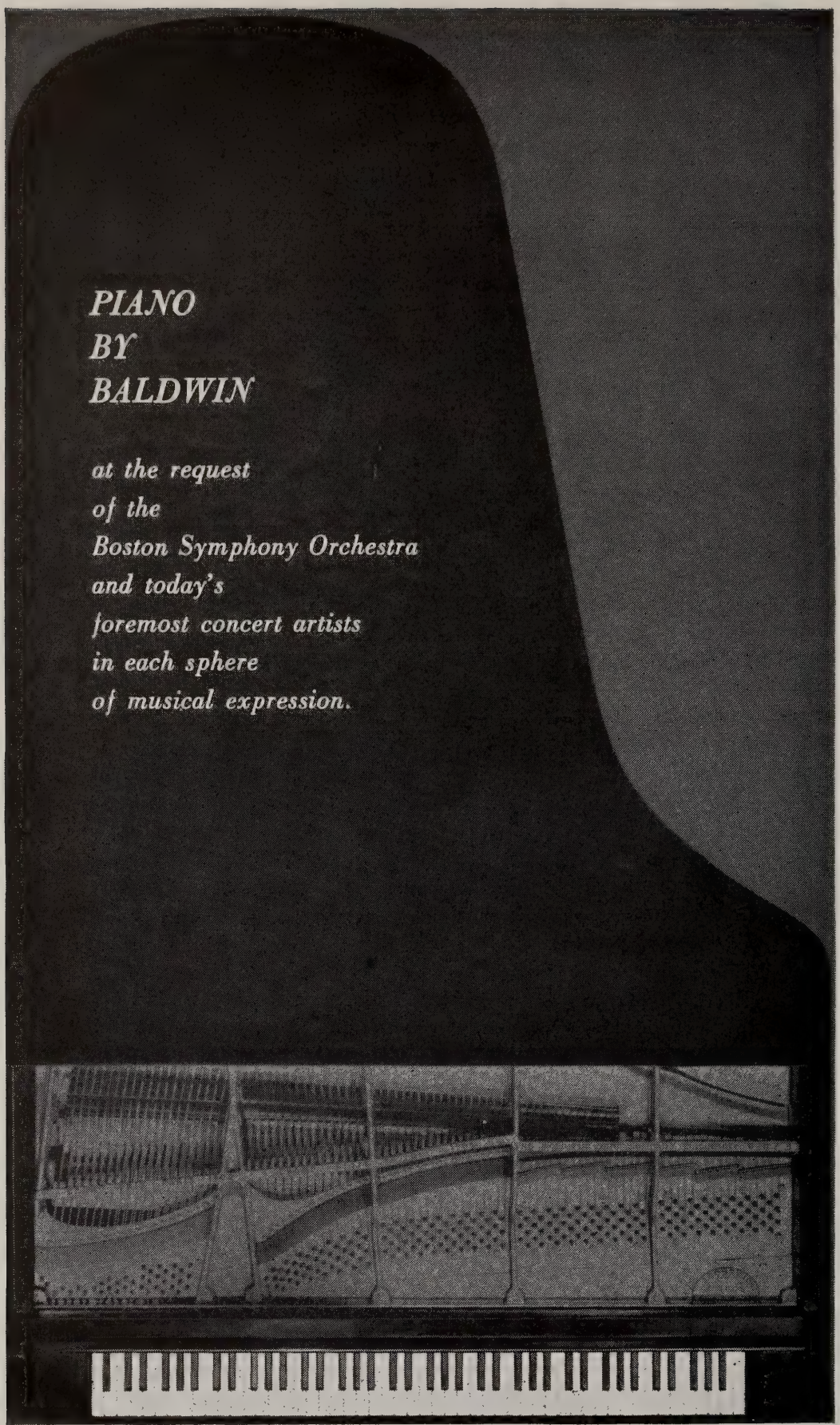
Bernard Zighera
Olivia Luetcke

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Bernard Zighera

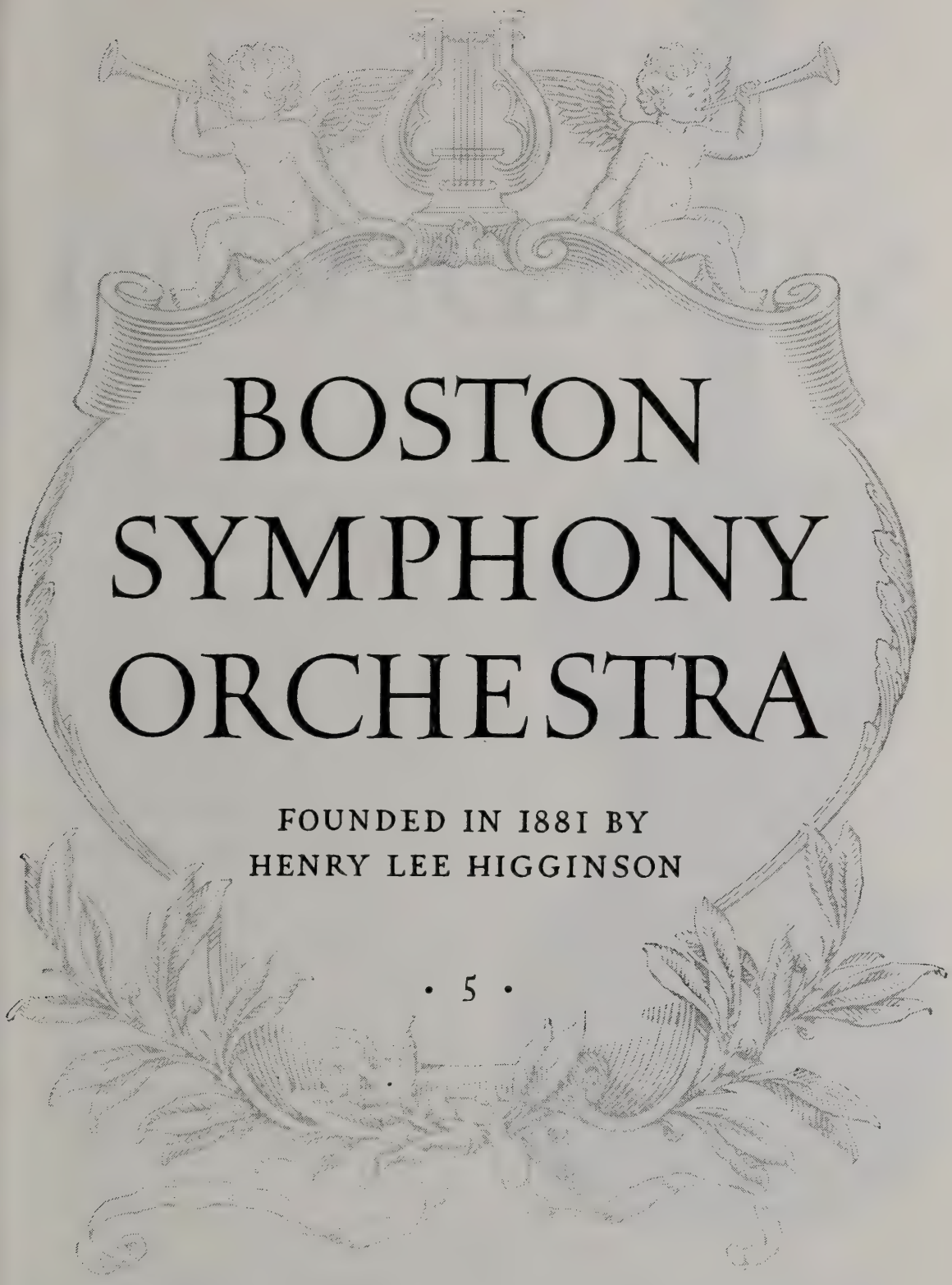
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with historical and descriptive notes by

JOHN N. BURK

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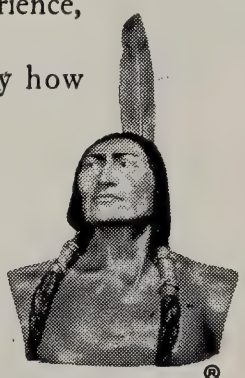


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A TOUR OF FAREWELLS

This Orchestra's first tour of the season (in Rochester, Cincinnati, Lexington (Kentucky), Detroit and Ann Arbor, October 16–22) became a succession of farewells to Charles Munch, whom the audiences were hearing for the last time as the Conductor of the Boston Symphony Orchestra. The critics reflected the general sentiment of each occasion.

"A pillar to be tied to in this day of shifting values is the Boston Symphony, which goes about its business of making great music as if this were the main and permanent concern of the human race. An audience that filled the Eastman to standing room last night seemed to agree that the idea is a good one. Music of this sort is the antidote to a lot of world problems. . . . The audience rose at the end and gave orchestra and conductor an overwhelming tribute."—Harvey Southgate, *Rochester Chronicle.*

"Mr. Munch, who retires at the close of the current season, will go down in Boston's fine musical tradition as one of the greatest."—Charles Dickerson, Lexington *Leader.*

"He retires at the end of this present reason. However, after such a superlative performance as Munch gave us last evening, concertgoers are unlikely to forget him. The concert was memorable in every way, a moving farewell per-

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formance of one of the world's greatest living conductors."—Ronald S. Hurst, *Cincinnati Enquirer.*

"Joy of reunion and nostalgia of farewell mingled in the concert given by the Boston Symphony Orchestra last night in Masonic Auditorium. . . .

"Conductor Charles Munch was recalled to the stage again and again at the end of the concert to receive the tumultuous applause of the audience. . . .

"Munch's farewell was expressed in a sweeping, powerful performance of Brahms' Symphony No. 1 in C minor that doubtless will be long remembered by those present."—Josef Mossman, *Detroit News.*

"The tall, white-haired, benign Director of the Orchestra, Dr. Munch, was conducting his last concert in Detroit. He will be missed, because of his thorough involvement in the music which he manages to draw from the orchestra in such overwhelming sounds, as in Friday's concert."—Collins George, *Detroit Free Press.*

LUKAS FOSS

Lukas Foss was born abroad and studied at the Paris *Conservatoire* from the age of eleven to fifteen, but since he came to America at that point (1937), he should rightly be considered what he considers himself—an American composer. Indeed, he has received his principal musical education and reached his musical majority here; it is in this country that he has grown into his present proficiency as composer, as pianist, as conductor, as educator.

Having studied piano with Lazare Lévy in Paris, theory with Noël Gallon, orchestration with Julius Herford and Felix Wolfes, he continued at the Curtis Institute of Music in Philadelphia, studying composition with Rosario Scalero and Randall Thompson, conducting with Fritz Reiner and piano with Isabelle Vengerova, and graduating with honors after three years. During the first three summers of the Berkshire Music Center he was a conductor-pupil of Dr. Kousse-

(Continued on page 284)

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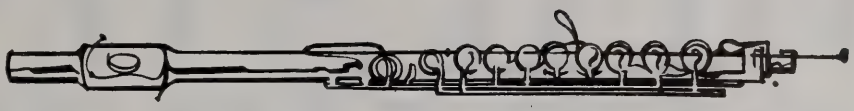
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SCHUBERT Symphony No. 5, in B-flat

I. Allegro
II. Andante con moto
III. Minuetto; Allegro molto
IV. Allegro vivace

ROUSSEL "Bacchus et Ariane," Suite No. 2, *Op.* 43

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Soloist: Adele Addison

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By FRANZ SCHUBERT

Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

Schubert composed his Fifth Symphony in the year 1816, between September and October. It was played at the house of Otto Hatwig in Schottenhof in the same autumn. The first public performance was at the Crystal Palace, London, February 1, 1873, August Manns conducting. The first performance by the Boston Symphony Orchestra, which may well have been the first in the United States, was on February 10, 1883, when Georg Henschel conducted. The Symphony has been since performed in this series April 24, 1908, April 24, 1925, November 17, 1928 (Schubert Centenary program), March 25, 1948, October 10, 1952, March 25, 1955, March 20–21, 1959, when Richard Burgin conducted.

The Symphony calls for a modest orchestra of flute, 2 oboes, 2 bassoons, 2 horns, and strings. It is sometimes referred to as the "Symphony without trumpets and drums."

THE sluggishness of the world in awakening to its priceless heritage from Franz Schubert is one of the most incredible occurrences in musical history. Schubert remained during his life practically unnoticed and unknown even in his own Vienna, beyond his circle of personal friends. It is true that he had certain discerning and ardent champions after his death. Robert Schumann eleven years later made much of the chamber works and, discovering the great C major Sym-

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phony, put it into the hands of Mendelssohn at Leipzig and wrote winged words about it. Liszt labored for Schubert at Weimar, made piano transcriptions of many songs, including the great cycles, and called him *"le musicien le plus poète que jamais."* The ardor of Sir George Grove was equal to Schumann's, and his pioneering efforts have endeared him to every Schubert lover.

But the zeal of these champions missed the "Unfinished" Symphony, which was not dug up until it was forty-three years old, and the six earlier symphonies slept as untouched and unregarded manuscripts in their archives for many years. It was in 1867 that Grove visited Vienna with Sir Arthur Sullivan and discovered the parts of the Fifth Symphony (as copied by Ferdinand Schubert) in the possession of Johann Herbeck. The slow emergence of the symphonies is brought home by the examination of a thematic catalogue of Schubert's music compiled by Nottebohm in 1874, which reveals that at that late date none but the two last symphonies (the "Unfinished" and the final C major) had been published. C. F. Peters at that time had printed the Andante of the "Tragic" (No. 4) and had brought out in 1870 the "Tragic" and Fifth Symphonies in arrangements for piano, four hands. The custom, now less popular than it used to be, of learning one's symphonies by playing them as duets, apparently did not hasten the publication and general availability of the Fifth Symphony, which was

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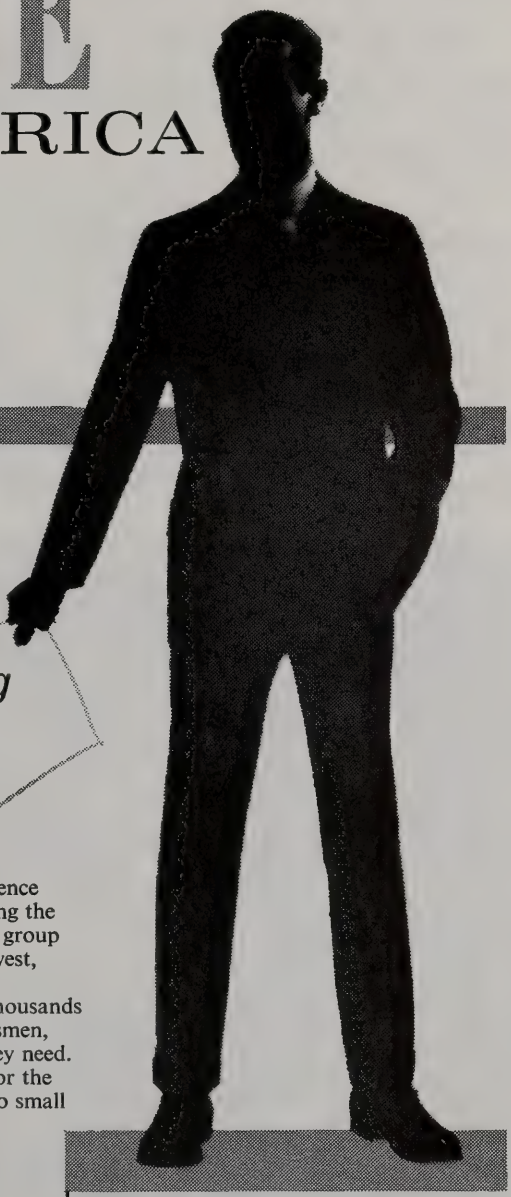


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issued at last by the press of Peters in 1882. Although a flood of songs had come upon the market shortly after Schubert's death, other major works appeared but slowly. For example, the Quartet in G minor was published in 1852; the great C major String Quintet and the Octet in 1854; the Mass in E-flat, 1865, and the Mass in A-flat, 1875. The collected edition of Schubert's works published by Breitkopf and Härtel between 1885 and 1897 ended 69 years after the composer's death.

Donald Francis Tovey had a high opinion of the first five symphonies and among them singled out the Fifth as "a pearl of great price." It did not bother him that these youthful works are docile as to form:

"No student of any academic institution has ever produced better models of form. At all events, no academic criticism has yet been framed that can pick holes in this little symphony in B-flat. The only possible cavil is that Schubert does not seem fond of long developments, and that he so relishes the prospect of having nothing to do but recapitulate as to make his first subject return in the subdominant in order that the second subject may come automatically into the tonic without needing an altered transition-passage. In other words, Schubert's early forms are stiff. And as the upholders of musical orthodoxy



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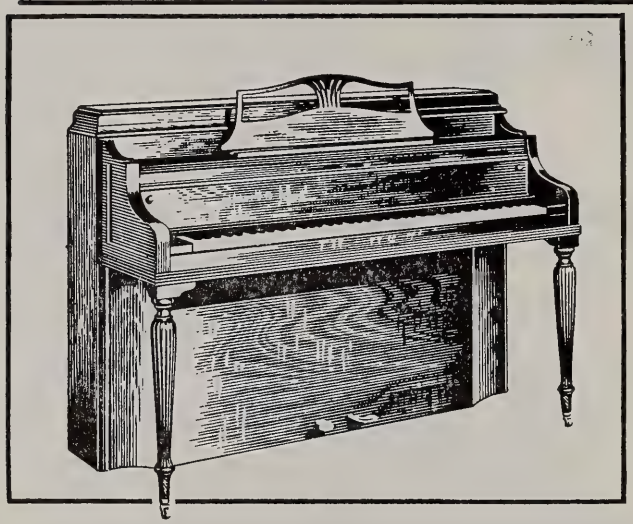
were in the eighties (and are still) painfully puzzled by any forms that were not stiff, they were in no position to criticize Schubert's early education or its early and later results. . . .

"The whole [first] movement is full of Schubert's peculiar delicacy; and its form escapes stiffness like a delightful child overawed into perfect behaviour, not by fear or priggishness but by sheer delight in giving pleasure.

"The slow movement reaches a depth of beauty that goes a long way towards the style of the later Schubert; especially in the modulating episodes that follow the main theme. The main theme itself, however, is a Schubertized Mozart. . . . But the rondo of Mozart's Violin Sonata in F (Köchel's Catalogue, No. 377) is a young lady whose delicious simplicity may get more fun out of prigs than they are aware of: while Schubert's theme never thought of making fun of anybody or anything. It is seriously beautiful, and the first change of key is unmistakably romantic, like those in Schubert's grandest works.

"Any minuet for small orchestra in G minor, loud and vigorous, with a quiet trio in G major, must remind us of the minuet of Mozart's G minor Symphony. But Schubert's is much simpler. Its rhythms, though free enough, are square, just where Mozart's are conspicuously irregular; and where the only rustic feeling in Mozart's trio is that given by the tone of the oboes, Schubert's trio is a regular rustic dance with more than a suspicion of a drone-bass.

"The finale is in first-movement form, with a binary-form theme on Mozart's models."



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Alfred Einstein also is reminded of Mozart's great G minor Symphony. He has found in this one an emergence from the domination of Beethoven, an expression of independence. "It is written in the cheerful key of B-flat major and scored for a small orchestra without trumpets and side-drums. The orchestral combination is exactly the same as that in the original version of Mozart's G minor Symphony, without clarinets. The only remaining reminiscence of Beethoven is the four-bar 'curtain' in the first movement, but this time it rises quietly; and it is one of the delicate refinements of this movement that this 'curtain' reappears in the development, but not in the recapitulation. The dynamics are pre-Beethoven. The Andante con moto hovers between Haydn and Mozart and its loveliest passage is reminiscent of the 'Garden' aria from *Figaro*. The Minuet is so Mozartian that it would fall into place quite naturally in the G minor Symphony. The Finale, on the other hand, is once again pure Haydn. And yet this chamber symphony is more harmonious and in many respects more original than its predecessor, and from the point of view of form the Finale is perhaps the purest, most polished, and most balanced piece of instrumental music that Schubert had yet written."

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"BACCHUS ET ARIANE," Ballet, Second Suite, *Op.* 43

By Albert Charles Roussel

Born in Turcoing (Nord), France, April 5, 1869;
died in Royan (near Bordeaux), France, August 23, 1937

Roussel composed the Ballet *Bacchus et Ariane* between June and December, 1930, at Vasterival and Paris. It was first performed May 22, 1931, at the *Théâtre de l'Opéra.* Serge Lifar (Bacchus), Peretti (Thesée) and Spessiwtzewa (Ariane) were the principal dancers. Philippe Gaubert conducted. The choreography was planned by Abel Hermant, and executed by Lifar. The Second Suite, drawn from Act II, was published in 1932. It was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Munch conducting. Dr. Munch introduced the Suite to Boston, as guest, December 26–27, 1946. The most recent performances were on March 11–12, 1960.

The required orchestra consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, celesta, 2 harps, cymbals, tambourine, bass drum, triangle, military drum and strings. The score is dedicated to Hélène Tony-Jourdan.

The legend of Ariadne on the Island of Naxos, once used by Richard Strauss, has furnished Roussel with a ballet in the Greek classical tradition. According to the plot of Abel Hermant, Theseus does not

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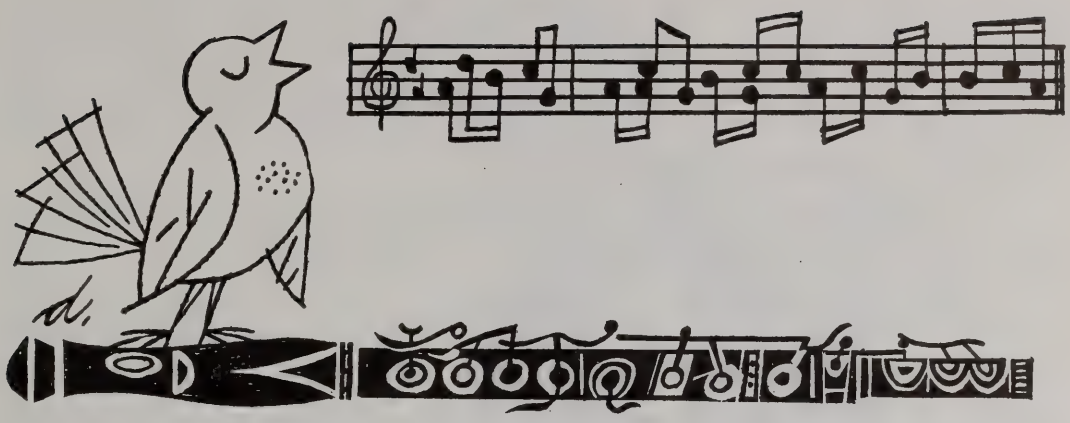
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abandon Ariadne on Naxos, where he has taken her after she has rescued him from the Minotaur, but is chased from the Island by Bacchus. The God has first laid a spell of sleep upon Ariadne, whereby she partakes of his revels as in a dream, but does not know until she wakes that Theseus has gone.

The following directions are printed in the score: Introduction (Andante). Awakening of Ariadne — She looks around her surprised — She rises, runs about looking for Theseus and his companions — She realizes that she has been abandoned — She climbs with difficulty to the top of the rock — She is about to throw herself into the stream — She falls in the arms of Bacchus, who has appeared from behind a boulder — Bacchus resumes with the awakened Ariadne the dance of her dreaming — Bacchus dances alone (Allegro — Andante — Andantino) — The Dionysiac spell — A group marches past (Allegro deciso) — A faun and

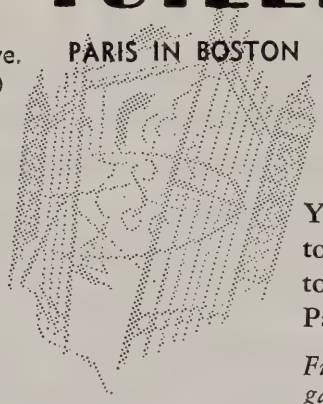
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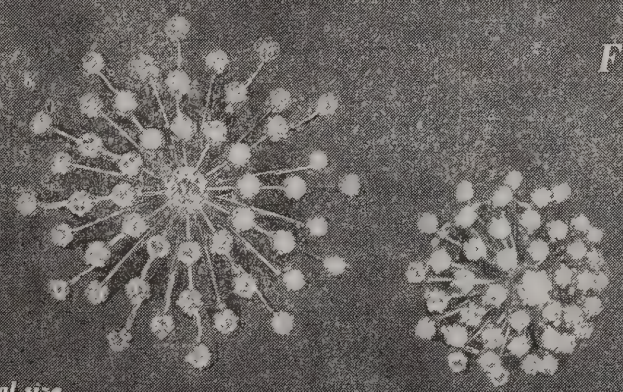
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a Bacchante present to Ariadne the golden cup, into which a cluster of grapes has been pressed — Dance of Ariadne (Andante) — Dance of Ariadne and Bacchus (Moderato e pesante) — Bacchanale (Allegro brillante).

According to the legend, Bacchus immortalizes her with a kiss, ravishes stars from the heavens and sets them as a crown upon her brow.

• •

The following apt characterization of Roussel's music was written by Edward Downes, the annotator of the New York Philharmonic programs:

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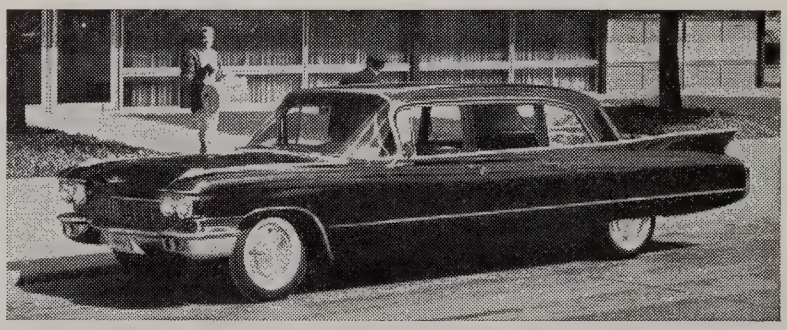
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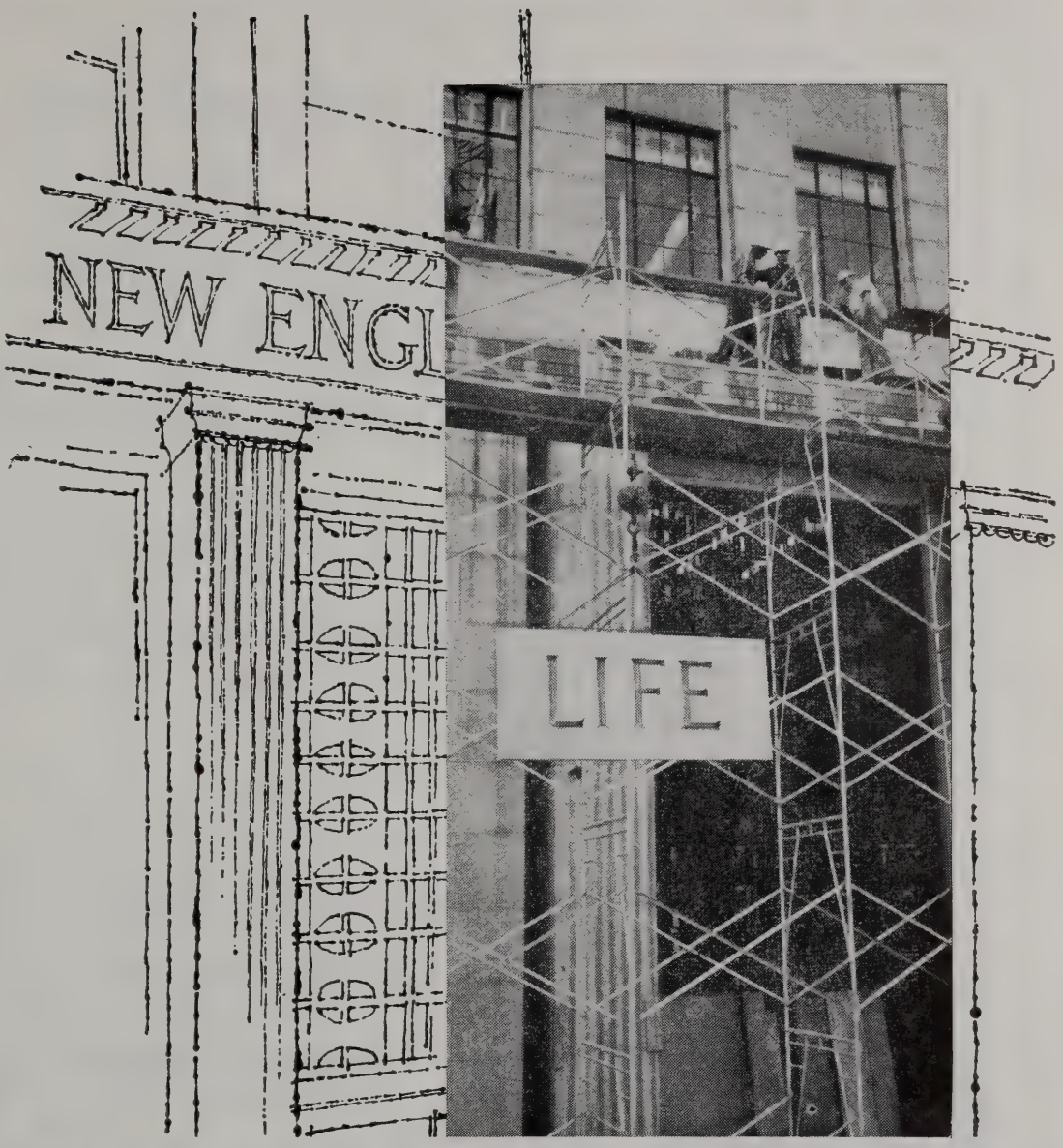


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French artist. But since his death in 1937 he has continued to grow while many a composer once considered more engagingly gallic has faded.

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"Balance and restraint will hardly do to describe the explosive passion of Berlioz's music, the canvases of Géricault and Delacroix, or the intoxicating rhetoric of Victor Hugo. Good taste is not a primary concern of Rabelais or the Rabelaisian *chansons* of his day. Neither the gothic cathedrals nor the music composed to be performed in them could possibly be considered simple or restrained. And who would think of attributing graceful form to the sprawling grandeur of Balzac's *Comédie Humaine?*

"Roussel's finest and most characteristic works, particularly his third and fourth symphonies, have sturdy, stamping rhythms recalling country dances rather than the glamour of the ballroom. They have a melodic tensile strength which never allows their long lines to sag. And their harmonies, conservative for their time and firmly based on tradition, have an originality and bite that continue to yield fresh surprises."



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(Continued from page 262)

vitzky and joined the composition class of Paul Hindemith, continuing his work with this composer at Yale University. He joined the faculty of the Berkshire Music Center in 1946, and became assistant to Dr. Koussevitzky.

He was awarded a Pulitzer Prize for his music to Shakespeare's *The Tempest* in 1940. He won a Guggenheim Fellowship in 1945 and a Fulbright Fellowship in 1950, which took him to Rome. In 1953 he joined the music faculty of the University of California in Los Angeles, a position he still holds. His list of original compositions is now considerable and includes many performed by the Boston Symphony Orchestra. He has often appeared with this Orchestra as piano soloist.

ADELE ADDISON

Adele Addison was born and first studied in Springfield, Massachusetts. After graduating from the Westminster Choir College in Princeton, New Jersey, she won a scholarship for the Opera Department of the Berkshire Music Center. She later studied at the New England Conservatory of Music. She has sung on numerous occasions with Boris Goldovsky's New England Opera Theatre. Her many appearances with the Boston Symphony Orchestra are a small portion of her active career.

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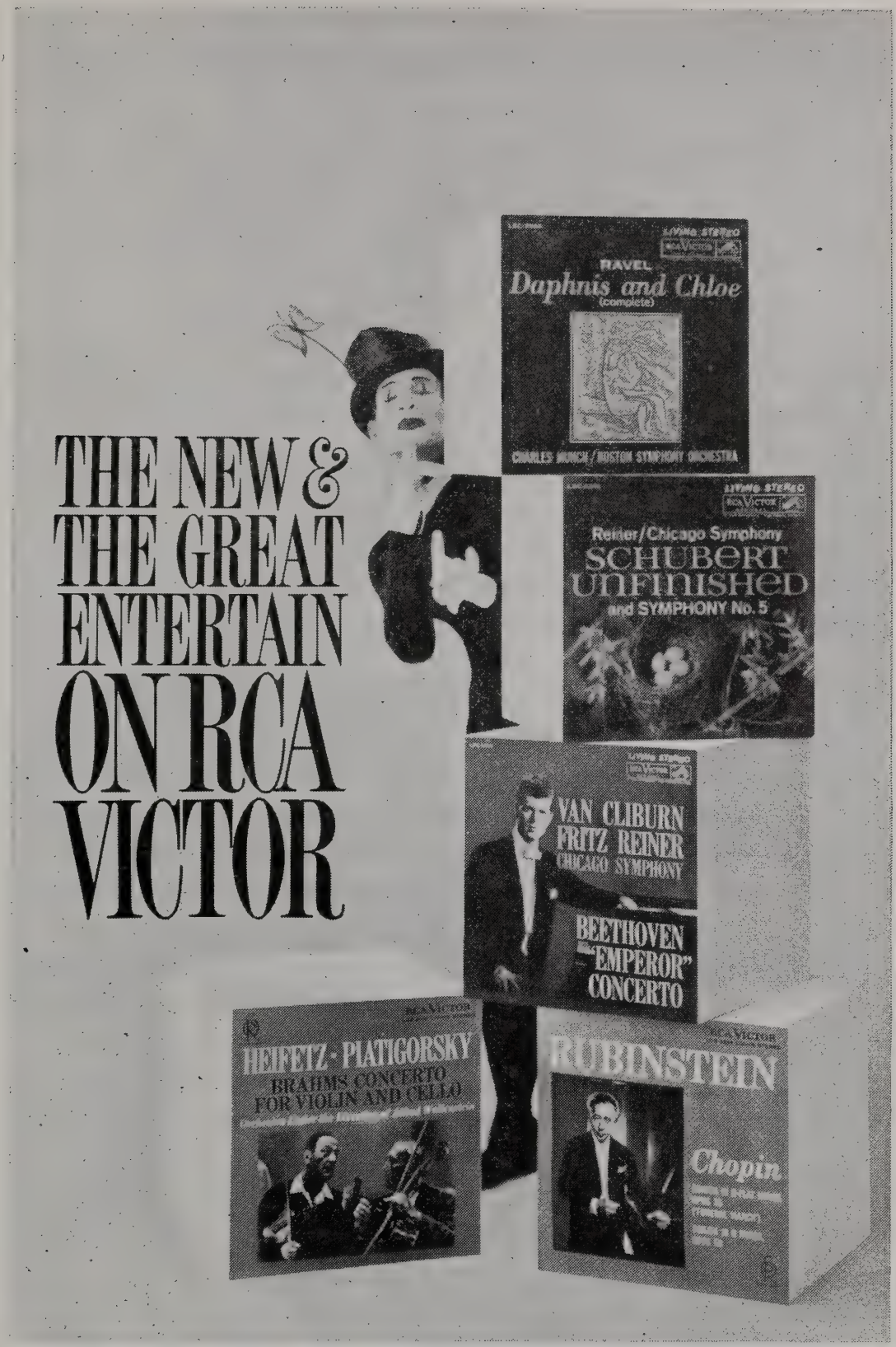
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"The ideal conditions for the emergence of a very great composer — greater perhaps than the most towering geniuses of the past — do exist."

— André Hodeir

Two books on contemporary music have appeared in England recently and have caused a considerable amount of critical discussion. They are — *Since Debussy: A Contemporary View of Music* by André Hodeir, and *Death of a Music* by Henry Pleasants. The latter book appeared in the United States in 1955 under the title, *The Agony of Modern Music.* When we recall the short but vivid life of the book in this country, the critical storm it aroused while its fame lasted, it is interesting to read similar criticisms now in the English press. The book by Hodeir has just been published in translation from the French both in England and in the United States (Grove Press). The two books, appearing simultaneously in England, have been jointly reviewed with amusing results, since the authors could hardly be more completely at odds. If one of them has found the truth, modern music is either a dead duck or the hope of the world.

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Mr. Pleasants is a cynical debunker, Mr. Hodeir an ardent crusader. Mr. Pleasants finds that the composers of today are intellectualizing in a vacuum, having almost completely lost touch with any audience. What applause they get is mostly from cultural snobs who want to appear to be up to the moment. Laboring his thesis, he talks himself into a *cul-de-sac* and is pushed into the conclusion that the only music being written as an active part of our world is that on the jazz level. Incidentally, Mr. Hodeir is a practicing expert on jazz, and has written about it for the magazine *Jazz-hot.*

What Mr. Pleasants dismisses *in toto* with one sweeping gesture at book length is precisely what Mr. Hodeir expounds in detail as anything but a lost cause – the ingredients for a new and significant art, a true product of our musical world. Few readers would go along completely with either author – the first is an irresponsible generalizer, and the second a special pleader. Mr. Hodeir, however, is more specific, more honestly informative. He reviews the innovations in musical method in our century by examining the work of eight composers since Debussy – Stravinsky, Schönberg, Berg, Webern, Bartók, Messiaen, Boulez, Barraqué. These he considers the outstanding figures of the avant-garde. There thus appears a logic, a continuity of radicalism through the years.

The whole modern trend begins with Debussy, "the composer who

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destroyed rhetoric, invented the contemporary approach to form, and re-instated the power of pure sound, sound *per se*. . . . It is generally agreed, of course, that the first notes of the *Prelude to the Afternoon of a Faun* brought about a far-reaching upheaval in musical sensibility, and marked the beginning of modern music." Debussy, the pioneer, sounded the death-knell of traditional classic form by establishing a new "morphology." This term, first applied to music by Pierre Boulez, here signifies the color texture, the "sonorous image," as the principal unit of structure. According to Hodeir, two composers before Debussy, Bach and Beethoven, are to be taken as patterns by a modernist — not for the musical vocabulary which was of their time, but for their intensive application of musical logic. Bach's "equal temperament" found its superb conclusion in *The Art of the Fugue.* Beethoven's constructive zeal resulted in the final quartets, or such a milestone as the fugal last movement of the *Hammerklavier* Sonata.

Mr. Hodeir, examining the works of the eight men with an eye to their innovations, traverses the beginnings of twelve-tonalism, the advance and modifications of serialism, rhythmic irregularity and complexity, melodic and thematic fragmentation, the entrance of Hodeir's own circle into the novel and expansive field of electronics, with all that can be put into a score by tape-recording, splicing and

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stereophonic spacing. Many will go along under Mr. Hodeir's banner only as far as their fondness for a cherished past and the extent of their faith in experimentation will allow them. The listener may not go as far as the composer, whose music must live as of now, or die still-born. Yet many readers, even if only bystanders in the strange doings of our mechanized century, will find in this a sort of adventure story pointing perhaps, who knows, to a glorious outcome.

As Mr. Hodeir takes us from each composer to the next, a special intent on his part becomes clear. He is of the school of Messiaen and Leibowitz, which is now the Parisian forefront. He is a staunch defender of that bold explorer, Pierre Boulez. But the climax of the book, to which all else proves to have led, is the appearance of a still younger composer in the same circle. This composer he presents as in the process of taking music out of the laboratory and making of it a true and living art. Jean Barraqué, for such is his name, is thirty-three, actually only three years younger than Boulez. A photograph reproduced in the book seems to show a studious and unassertive young man behind thick lenses. M. Barraqué is still at the stage of finding himself. He has so far written very little that he is willing to show, and that little quite unknown outside of Paris, except for "three recorded scores," presumably unavailable. Mr. Hodeir describes, almost with awe, what he calls a "life work" in the making. It is a setting of

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Hermann Broch's *La Mort de Virgile.* "It is intended to assume vast dimensions, should in fact be much longer than *The Saint Matthew Passion* and *Parsifal* combined." It is to assemble great forces, including "several full orchestras, as well as 'music for tape' and stereophonic sound." The greater part is still unwritten. "At least," remarks Wilfred Mellers, the English critic, "that lets us out; since judgment is impossible, we can kneel and worship." His principal completed work is *Séquence* for voice and a group of instruments to a text translated into French from Nietzsche. Mr. Hodeir describes it in detail and writes of it as "one of those rare works in the history of music that quivers with an intense life of its own from start to finish." When he calls it a "masterwork, probably the greatest piece of music written in Europe since Debussy's last period," he is either making a momentous revelation or putting himself, as well as his Messiah, out on a limb.

As we look back at the previous chapters, it becomes apparent that Mr. Hodeir has considered each of his first seven composers chiefly for what they have contributed to the general advance in musical method, and so prepared the way for Barraqué. He waves aside as not to his purpose the music of these and other composers which may have more worth but fails to stake out new ground. Stravinsky, he declares, reached his peak with the rhythmic contributions in *Le Sacre du printemps* and *Les Noces,* and then went into a "decline and fall."

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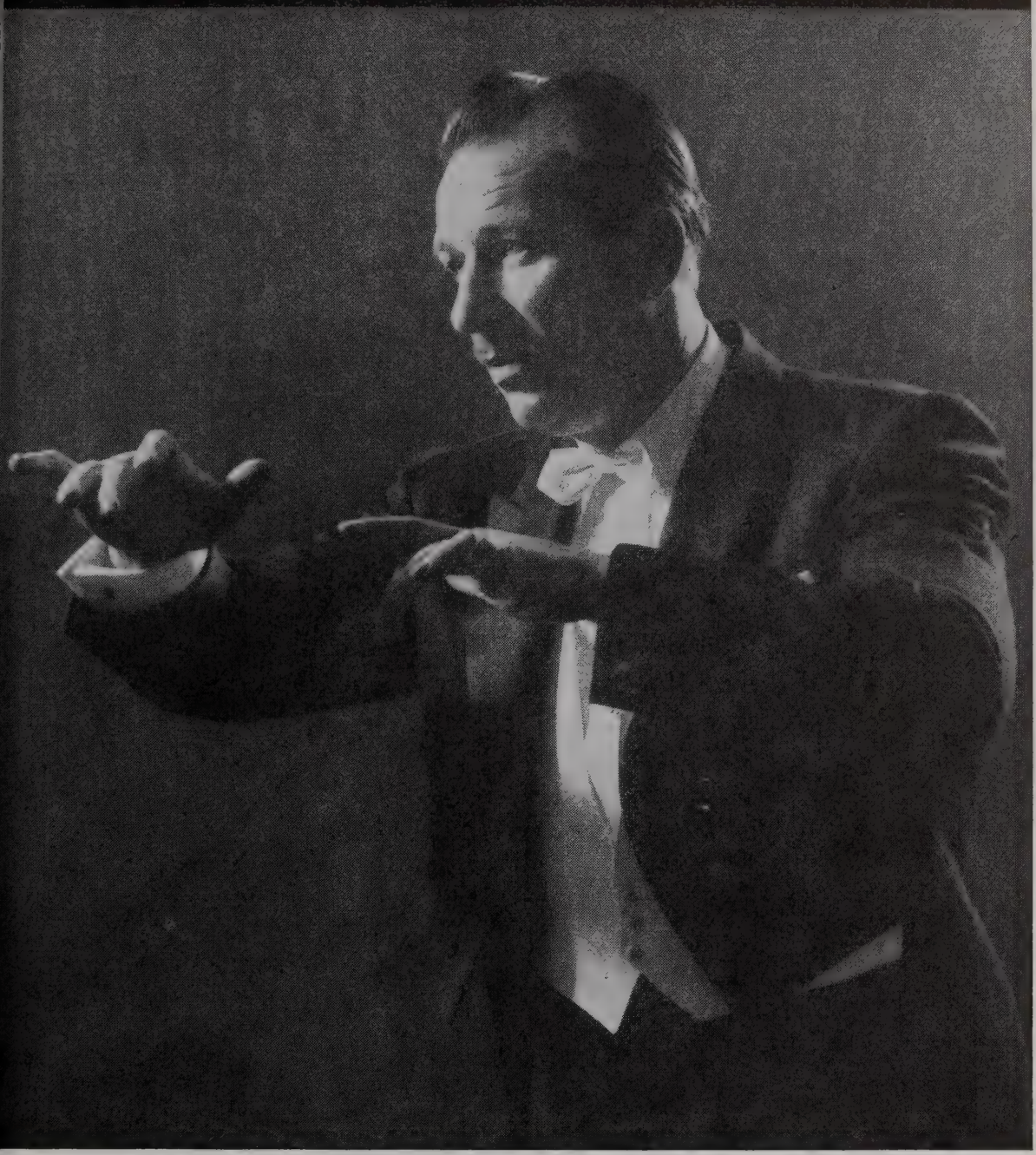
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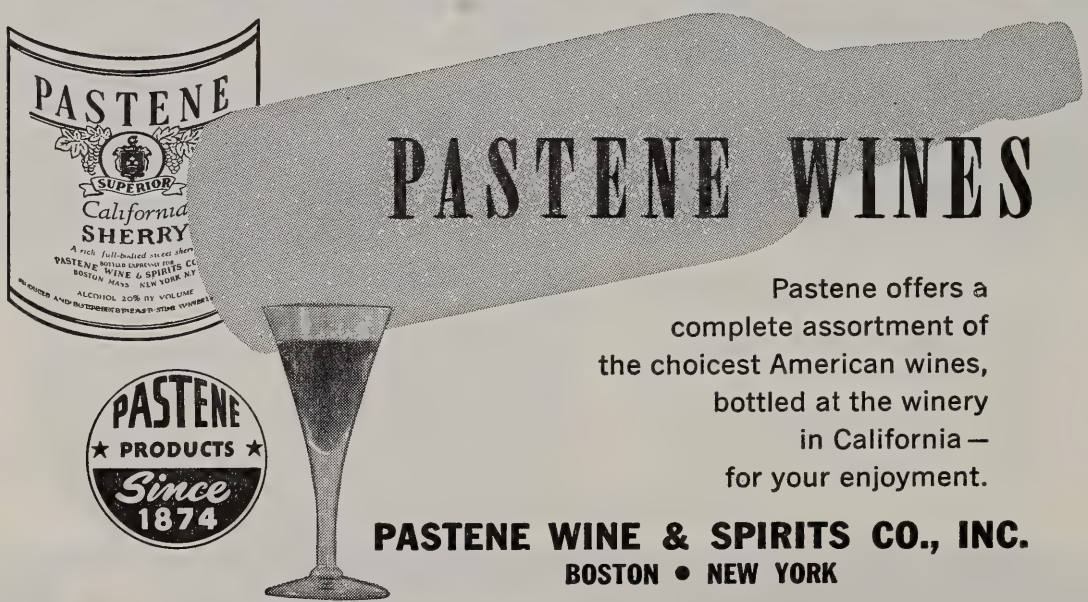
He was a "Great Dilettante — the stylist in him has devoured the artist." Schönberg felt his way toward the use of the tone-row, but never reached fulfillment. "Like Moses, he may have shown the way to the Promised Land, but was never allowed to enter it himself." Webern, a looming figure in the serial path, nevertheless pursued that logic to a rather "rigid" and "constricted" end. Berg was a fine artist but a "post-romantic" at heart. Bartók, "despite his modernity" was a racialist who "remains a composer of the past." Messiaen has been valuable as a ground breaker in rhythmic possibilities, but has proved a "failure as a composer." Boulez has opened up manifold new possibilities. "He may be regarded as the archetypical artist of our experimental century," but he has not reached "the level of musical poetics," which is to say that he has not so far coordinated his findings into music of true worth. Boulez's colleague finally ranks this composer "as one of the greatest precursory figures in Western art and thought, one of those men without whom things would not be what they are."

Mr. Barraqué thus faces a huge paraphernalia of possibilities asking for just such a coordination. He has at his disposal a new musical vocabulary from which to make a moving and engrossing language. He has a vast assemblage of materials to draw upon as he sees fit — serial intervals, "irrational" rhythms, the element of chance or improvisation,

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the strange sounds that electronic tapes can produce. To play with these tonal toys is an easy thing for any trained technical expert. "Many of these people," writes Mr. Hodeir, "use the twelve-tone row in particular as a blind man uses his cane. It has thus become possible to be hailed as a great composer in the twentieth century without even having a sense of pitch." To compose not only in the literal but in the highest sense of the word is another story. As Van Wyck Brooks might put it – the "Finders" have been at work; it is time for the "Makers" to step in. And Boulez, closer to the picture, writes: "There is no true creation except as the unforseeable becomes necessity."

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NOISE

A PERSONAL VIEW

By J. A. Westrup

(The Musical Times (London), January, 1961)

How much noise can you stand? This may sound a silly question; alternatively it is the sort of question to which physicists devote weeks of research in their laboratories – which does not necessarily make it any less silly. However, the New Year is no time for mere frivolity. The question is asked seriously. It does not mean "How long can you endure our neighbour's radio before you slip a note into his letter-box?" Nor is it concerned with the possible disturbance to thought created by hammering or the shrieking of children at play. My own experience is that non-musical sounds, however loud, are not disturbing at all: they can simply be ignored. Some composers seem even to have enjoyed working in conditions which many people would consider inconvenient, to say the least. Dvořák liked to write music in the kitchen; Puccini composed in the corner of the room where his friends were playing cards. Sensitive souls will envy their detachment;

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but this has nothing to do with the question of the volume of sound you hear in the concert room. There is undoubtedly a good deal of noisy music; and critics in the past have often fastened on the noisy passages in the works of composers they dislike in order to accuse them of being habitually noisy. Wagner and Berlioz were both attacked on this ground, possibly also because both of them liked on occasion to use large orchestras. But since there is an immense amount of quiet music in both composers the criticisms — and the caricatures — were hardly justified.

The growth of the orchestra in the nineteenth century was obviously an invitation to revel in loudness. But the same sort of criticism is found in the eighteenth century. Accusations of this kind were levelled again Handel. Joseph II told Dittersdorf that Mozart's operas suffered from too loud an accompaniment, and added that the singers often complained about it. Hawkins, writing in 1776, declared that the compositions of his day, "as they abound in noise and clamour," were lacking in energy. "Music of this kind," he went on, "constructed without art or elegance, awakens no passion: the general uproar of a modern symphony or overture neither engages attention, nor interrupts conversation." Mozart himself said that the trio at the end of Act 1 of *Die Entführung* must end with a great deal of noise, "which is always

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appropriate at the end of an act," and added that the overture was calculated to keep anyone awake, even after a sleepless night.

All this may strike us as rather odd. We may find it difficult to believe that the *forte* of the Mannheim orchestra was like thunder (which was Schubart's comparison). We should not regard as excessively noisy any composition that Hawkins would have been likely to hear. And Mozart's accompaniments in his operas, so far from being thought too heavy, are generally regarded as a model of their kind. The use of the orchestra in the theatre, however, is in a category by itself. The question is not a simple one of noise but of balance. Far too many opera composers seem to forget that the orchestra is in front of the singers and take little trouble to find out which instruments are most likely to kill the singers' tone or their words or both. Doubling of voices by wind instruments may look attractive on paper but turn out to be ruinously ineffective in performance. This is not merely a question of the size of an orchestra: a small chamber group can create its own kind of interference. Percussion is notoriously dangerous: a single smart rap on the side-drum can obliterate a vital word and make nonsense of the dramatic situation.

The complaints about excessive noise in the concert room in the eighteenth century may set us wondering whether the capacity of

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human ears has altered since then. It is true that we hear a good many noises which were unknown at that time — mechanical drills, for instance, and the exhausts of motor bicycles. On the other hand horse traffic on cobble stones must have produced a considerable clatter. Material for exact comparison is lacking, so far as everyday life is concerned. With music we can be more precise. However loud we play a Mozart symphony it cannot sound louder than a modern work which uses a far larger proportion of brass and a mass of percussion instruments as well. It follows that there must be a scale of values determined by the maximum to which we are accustomed. The loudest music we hear today is, in our judgment, very loud. By comparison the loudest music normally heard in the eighteenth century, though it will still sound loud, will never strike us as excessively noisy.

This brings me back to where I started. Taking the loudest music you normally hear as a point of departure, how much noise can you stand? This is a question that rarely worries present-day critics, who will discuss almost everything in a new composition except the volume of sound. To some extent it is bound up with one's reactions to particular instruments. As a child Mozart hated the sound of the trumpet, but he seems to have got over this dislike by the time he

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attempted serious composition. When I was a schoolboy (or, as the newspapers would put it, a teenager) I revelled in the sound of brass — I suppose because I played the trombone. As the years go on, I find I like brass instruments less and less, and the higher they go the more I dislike them. The practice of writing for trumpets at the very top of their compass — and even beyond what is reasonably practicable — is so common today that most listeners presumably enjoy it. I have never yet seen anyone leave a concert hall in protest at this screaming hullabaloo, though dislike of a contemporary work will sometimes send a sufferer tiptoeing towards the exit.

All this is not, like Hawkins's protest, a condemnation of contemporary music. A great deal of the music of our time is written for small ensembles and is intimate in expression. I am concerned only with works which revel in *les gros moyens*. There is no doubt that the later Romantics started what one may legitimately call the racket. I am sure there must be people who find the orchestration of Strauss and Elgar intolerable, even though the texture of their work is often very simple (I once heard an arrangement of *Till Eulenspiegel* for septet and found it enchanting). Once a certain level of loudness becomes familiar it is accepted as normal and listeners appear to receive it without protest. How far it is tolerable depends, of course, on the length of time for

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which it continues. To argue that music should never be very loud would be ridiculous. The excitement which it creates depends a good deal on substantial increases in the volume of tone. We are not mice to object to anything above a confidential whisper. But there are limits; and I cannot help wondering how far composers are conscious of them when they are actually writing their works.

The gullible public is asked to believe that composers hear in their heads everything which they put on paper, though there are shocking stories of ambiguity at rehearsals when they are asked to decide whether a note should be flat or sharp — and there is even the best story of all about the composer who advanced to the rostrum to make his comments about a piece which had just been rehearsed, only to be told that it was actually the work of someone else. Composers do undoubtedly miscalculate. Quite a number of works have been revised after the publication of a score. Tempo is a common case of miscalculation: the composer gets excited as the movement proceeds and fails to notice that he has in fact produced an *accelerando*. Is it possible that composers also miscalculate volume — that they often do not realize until they hear a performance how loud their tuttis really are? It would be interesting to know. But I am personally much more interested in what the ordinary listener thinks. My question was not merely rhetorical. So I end as I began: how much noise can you stand?

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TIME CYCLE, FOUR SONGS FOR SOPRANO AND ORCHESTRA

By LUKAS FOSS

Born in Berlin, August 15, 1922

Time Cycle was commissioned for Adele Addison by the Ford Foundation Humanities and Arts Program. It had its first performance by the New York Philharmonic Orchestra in Carnegie Hall under the direction of Leonard Bernstein on October 21, 1960 (it was performed at a "preview" on the previous evening). The composer led the Improvisation Chamber Ensemble, which is likewise appearing in Boston, and Adele Addison took the soprano part. A chamber version without the improvised episodes was performed in Tanglewood on July 10, 1961, with the composer conducting and with Adele Addison. This was a Fromm Music Foundation concert. *Time Cycle* received the New York Music Critics' Circle Award for 1961.

The following instruments are required: 2 flutes and piccolo, 2 clarinets and bass clarinet, 2 horns, 2 trumpets, trombone and strings, timpani and the following percussion: vibrophone, xylophone, glockenspiel, chimes, antique cymbal, suspended cymbals, 2 woodblocks, gong, tambourine, bass drum, snare drum, triangle, harp, piano, celesta.

LUKAS FOSS has written an explanation of this work, which is here reprinted. He considers it somewhat of a departure from his earlier music, mainly because of the absence of the neo-classic or neo-baroque. The vocal writing is "Lied" rather than "Aria." (The "Song of Songs," for instance, could be termed a series of arias.) Furthermore, tonality is clearly defined only in some places, totally destroyed in others. Finally, form and content, organization and substance can no longer

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be distinguished one from the other. They have become synonymous. Each song develops its own serial devices (of which the twelve-tone row is the least frequently used).

The four songs are not tied to each other by either motive or row. Only a chord, a single sound: C♯ A B D♯, which undergoes various alterations, serves as a unifying element. Though there is no overall musical motive, there is a literary one: the "time-motive." Each poem refers to time, clocks, or bells. The relationship between music and words in the individual song goes beyond mood painting. The idea and structure of the poem is mirrored in the idea and structure of the music. Text and music are fellow conspirators. The first two poems are English, the latter German. Each song is sung in the original language.

Song 1. "We're Late" (W. H. Auden)*

Clocks cannot tell our time of day

* The texts are quoted from the following copyrighted works: *The Collected Poetry of W. H. Auden*, Random House, Inc.; *My Brother, A. E. Housman* by Laurence Housman, Charles Scribner's Sons; *Diaries* of Franz Kafka, Schocken Books, N. Y.

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For what event to pray
Because we have no time, because
We have no time until
We know what time we fill,
Why time is other than time was.

Nor can our question satisfy
The answer in the statue's eye:
Only the living ask whose brow
May wear the Roman laurel now;
The dead say only how.

What happens to the living when we die?
Death is not understood by death; nor you, nor I.

This poem is the most objective of the four, it also is the most "riddle-like." Auden's paradoxical inversions, "clocks do not show the time of day. . . . Nor does the question satisfy the answer . . . What happens to the living when we die . . ." led the composer to the final mirror canon, of which the sound is as enigmatic as the poem, but on closer examination, just as precise.

Improvised interlude — for piano, clarinet, cello, percussion, No. 1

Song 2. "When the Bells Justle" (A. E. Housman)

When the bells justle in the tower

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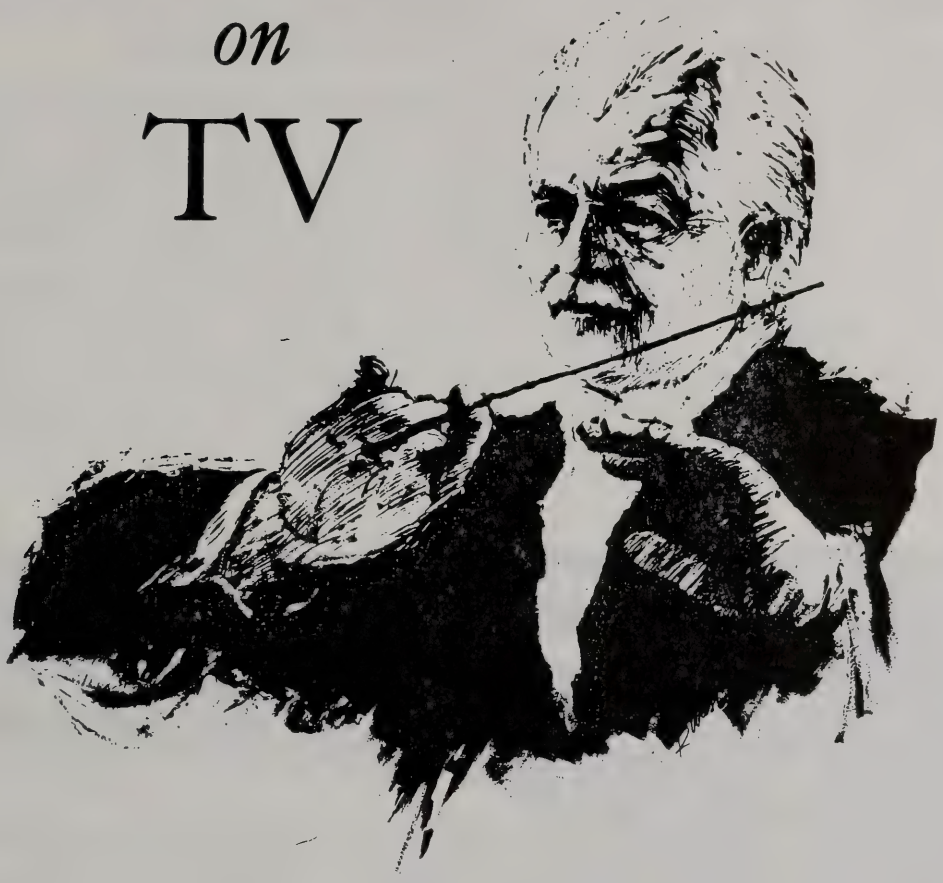
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The hollow night amid
Then on my tongue the taste is sour
Of all I ever did.

Housman's frightening four lines form the scherzo of the cycle. The "justling" of the bells is first introduced not by bell sounds but by trumpets and horns. These *become* bells, so does the voice.

Improvised interlude — for piano, clarinet, cello, percussion, No. 2

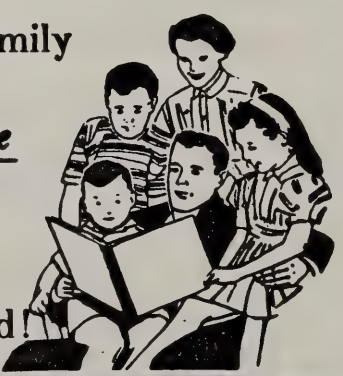
Song 3. "From Franz Kafka's *Diaries*" (Translation by the composer)

January 16. This last week was like a total breakdown — Impossible to sleep, impossible to wake, impossible to bear life, or more accurately, to bear the continuity of life. The clocks do not synchronize; the inner one chases in a devilish, or demoniac, or at any rate inhuman manner; the outer one goes haltingly at its usual pace. What else can happen than that the two different worlds separate, and they separate, or at least tear at one another in a terrifying manner. The solitude, forced upon me to the greater extent, sought by me to some extent (but what else is this than being forced?) is taking an unmistakable course toward



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the extreme limit. Where will it lead? It may (this seems most plausible) lead toward madness. Nothing further can be said about this, the chase goes through me and tears me apart. — But then again I may, I may, be it only to the smallest degree, hold myself up, let the chase "carry" me. Then where does this bring me? "Chase" is but an image — one might say instead, onslaught against the last frontier. . . .

One of the principal musical techniques used in the cycle was suggested to the composer by the sentence, "The clocks do not synchronize: the inner one chases in an inhuman manner, the outer one goes haltingly at its usual pace." Mr. Foss says: "It was when I came across this sentence that I had the Time song-cycle idea."

Improvised interlude — for piano, clarinet, cello, percussion, No. 3

SONG 4. *"O Man! Take Heed!"** from Friedrich Nietzsche's *"Thus Spake Zarathustra"* (Translation by the composer)

One! — O Man! Take heed!
Two! — What speaks the deep midnight?
Three! — "I slept, I slept —
Four! — "From deep dream I awoke:
Five! — "The world is deep,

* This is the *Nachtwanderlied* which ends Strauss' tone poem with the tolling of the bell. Mahler set this text in his Third Symphony; Delius in his *Mass of Life.*

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Six! — "And deeper than the day.
Seven! — "Deep is its woe —
Eight! — "Ecstasy deeper than heartache.
Nine! — "Woe speaks: begone!
Ten! — "But ecstasy desires eternity.
Eleven! — "Desires deep, deep, eternity."
Twelve! —

Nietzsche separates each line of poetry from the next by a stroke of the midnight clock. The vocal line is thus constantly interrupted; when it proceeds it takes up where it left off before. This vocal line and the strings which support it form one music, which is diatonic and tonal. On another level a chromatic, atonal canon at the fourth weaves through the piece (two distant flutes and solo violins). This is time flowing by, as it were, between the strokes of the clock. The latter form yet another music (piano, celesta, harp, percussion). The organization of this third (serial) music works as follows: when the clock strikes, say, seven, the seven pitches begin their entrance on the seventh beat of a 7/4 bar. A little later eight pitches will enter on the eighth beat of an 8/4 bar. In between the 7/4 and the 8/4 there is no feeling of any bar line, though the composer did, for practical reasons, indicate 3/2 measures to enable the conductor to keep the forces together. But the ear does not sense 3/2. It hears three "musics," each having their own time and tempo, their own organization. This most highly organized of the songs is also the most lyrical.

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The improvised interludes are not, properly speaking, part of the composition. The song cycle can be performed without them. They form, however, an added attraction, a spontaneous commentary on time, clocks, bells. The four improvising instruments remain silent during the performance of a composed movement; then conductor, orchestra and singer stand by and the improvising chamber group takes over; then the composition continues with the next song, etc. At no time are composition and improvisation combined.

Though the Time-Cycle conception as a whole is unique, historical precedents for the juxtaposition of the composed and the improvised can be found in the sixteenth century *Sacra Rappresentazione* and in the *Commedia del arte.*

Mr. Foss has discarded the obvious possibility of improvisations developing from thematic material of the songs. Instead he conceived a variety of basic "textures" and basic "pulses" — (a kind of pre-compositional raw material); then proceeded to put these "in order" assigning "roles" to the four improvising instruments, according to a technique developed by him and his ensemble (a technique based on the study of the predetermined coordination of non-predetermined musical ideas). Furthermore, he has planned the improvisations in their rela-

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tionship to the composed parts in such a manner as to convey a feeling of "two performance levels": each succeeding interlude appears to ignore the song which immediately precedes it by retracing its steps, as it were, to the place where the previous interlude left off. Thus the interludes weave like a thread through the song cycle, connecting not with the songs but with each other.

In summing up the difference between composition and improvisation, the composer says: "In composition all becomes 'fate.' Improvisation remains 'chance,' 'hazard,' *corrected* by the will."



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The annual exhibition of paintings by subscribers to the Boston and Cambridge concerts of the Boston Symphony Orchestra, and by members and Friends of the Orchestra, will take place from November 24 through December 9.

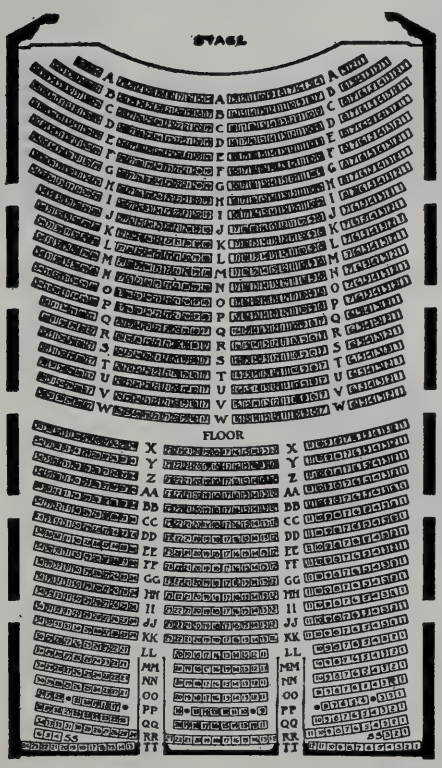
Paintings should be delivered to Symphony Hall on Thursday, November 16 or Friday, November 17 Application blanks may be had at the Friends' Office, or in the evenings at the Box Office. Applications must be submitted by Friday, November 17.

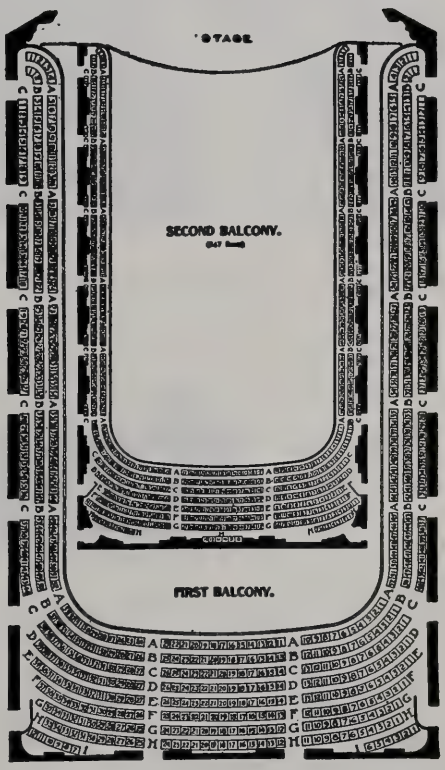
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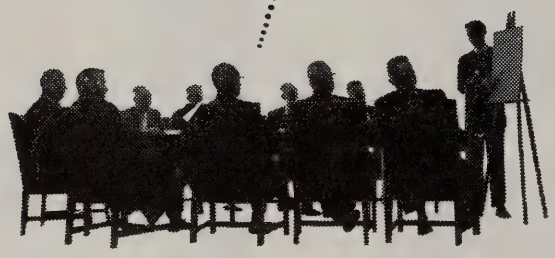
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SATURDAY EVENING, NOVEMBER 11, *at* 8:30 *o'clock*

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I. Entrée (gracieusement et un peu gai)
II. Rondeau du sommeil (modéré)
III. Rigaudon (assez modéré)
IV. Rondeau gai (gaîment)

HAIEFF Symphony No. 3

I. Allegro
II. Andante
III. Andante; Allegro

(First performance in Boston)

INTERMISSION

BERLIOZ *"Harold in Italy": Symphony with Viola Solo, *Op.* 16

I. Harold in the Mountains, Scenes of Melancholy, Happiness and Joy (Adagio; Allegro)
II. March of Pilgrims singing their Evening Hymn (Allegretto)
III. Serenade of a Mountaineer of the Abruzzi to his Mistress (Allegro assai; Allegretto)
IV. Orgy of Brigands; Recollections of the Preceding Scenes (Allegro frenetico)

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SATURDAY EVENING, NOVEMBER 25, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

MOUSSORGSKY Prelude to Khovantschina

KIRCHNER Sinfonia
(First performance in Boston)

SIBELIUS Symphony No. 5 in E-flat major, *Op.* 82

I. Tempo molto moderato
II. Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

INTERMISSION

RACHMANINOFF Piano Concerto No. 2, in C minor, *Op.* 18

I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

SOLOIST

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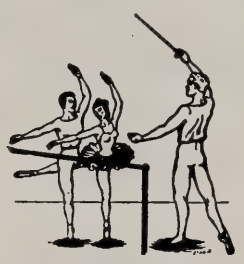
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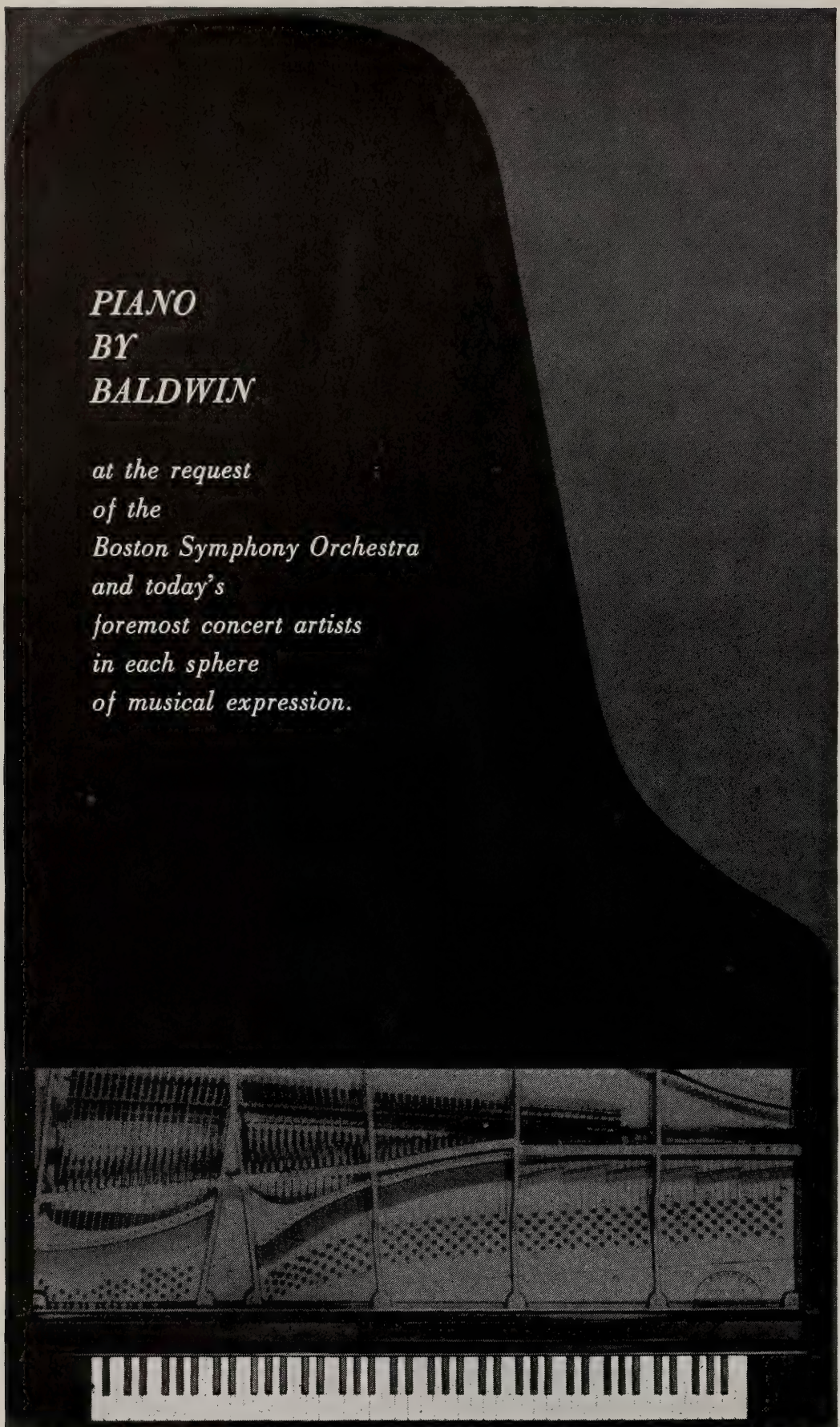
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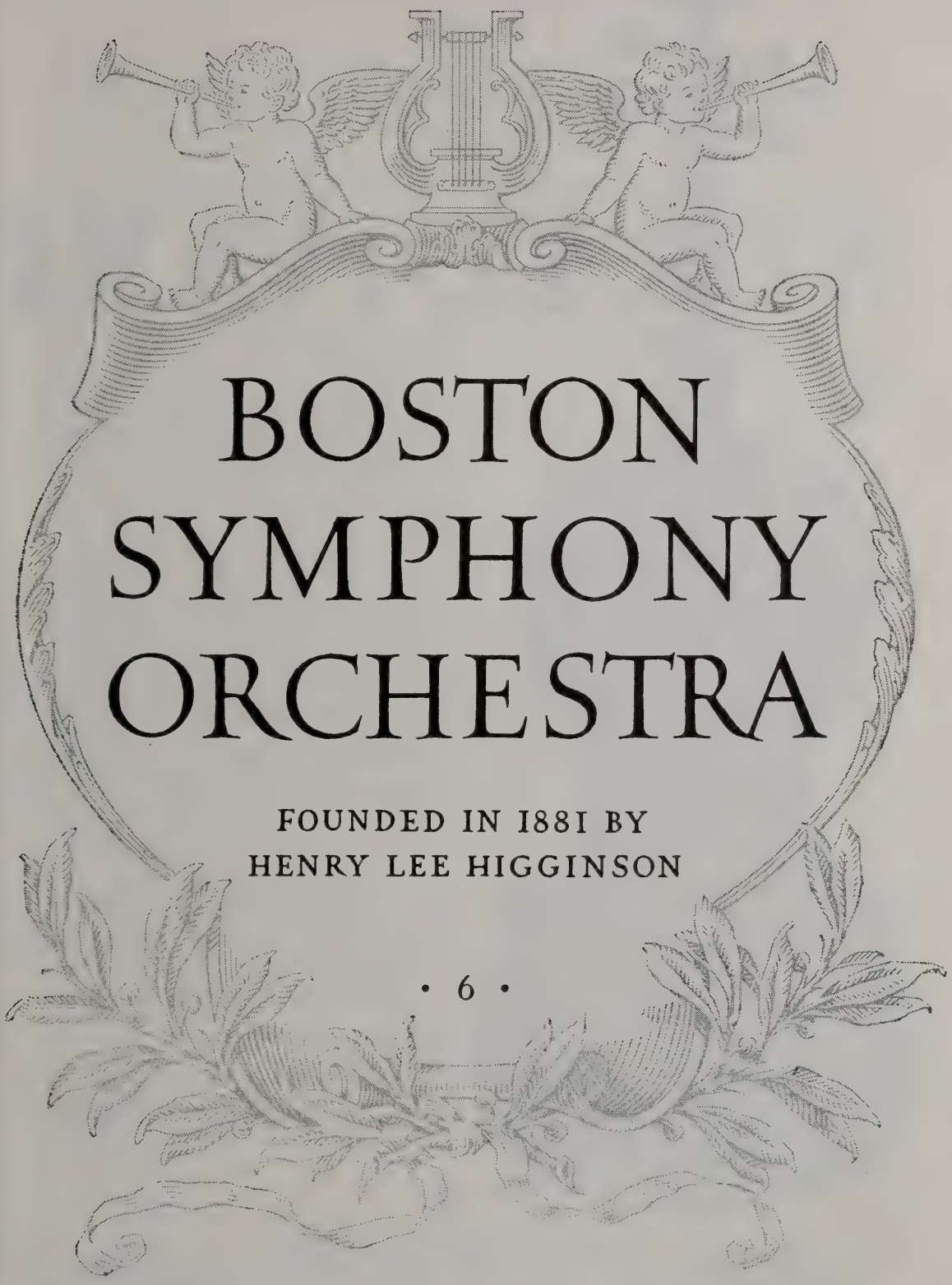
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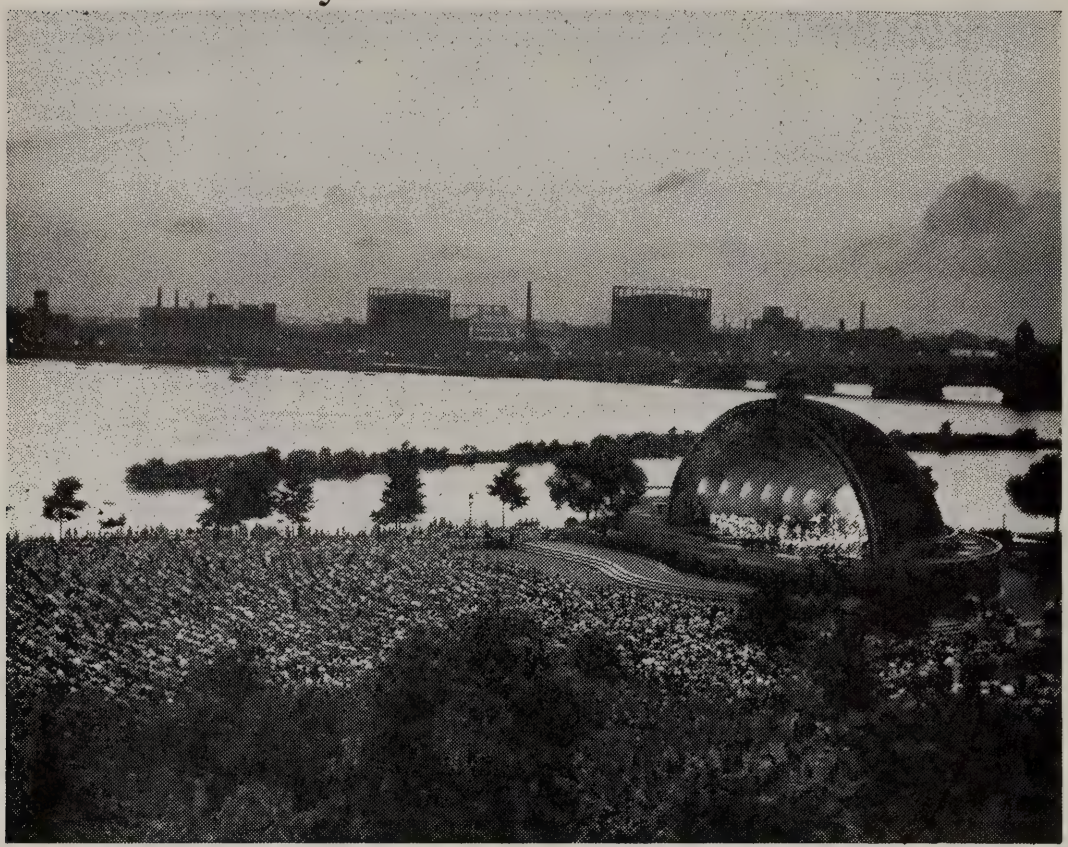
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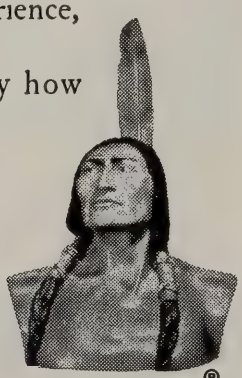


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THE SOLOIST

Joseph de Pasquale was born in Philadelphia, October 14, 1919. He is a graduate of the Curtis Institute, having studied with Louis Bailly, Max Aronoff and William Primrose. For the duration of the war he played in the Marine Band of Washington, D. C., subsequently joining the viola section of the American Broadcasting Company Orchestra in New York. He became first viola of the Boston Symphony Orchestra in 1947.

Mr. Pasquale has played in Berlioz' *Harold in Italy* at these concerts. Works which he has introduced here are the Viola Concertos by William Walton, Walter Piston and Béla Bartók. He plays a Gasparo da Salò instrument.

• •

BOSTON SYMPHONY PORTRAITS

Photographic portraits of each member of the Boston Symphony Orchestra have been made by Milton Feinberg of Boris and Milton, and may be seen in the cases in the Gallery each week. The photographs shown this week will complete the violin section.

• •

COMING EVENTS

The *Sinfonia* by Leon Kirchner which Richard Burgin will introduce to these concerts on November 24 and 25 was first performed under the direction of Dimitri Mitropoulos by the New York Philharmonic Orchestra in 1952. On

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this occasion the first of the two movements, which the composer considers a sufficient entity, will be performed.

Mr. Kirchner, whose Toccata was played at these concerts in 1960, is now a Professor of Music at Harvard.

The Fifth Symphony of Sibelius will be almost a revival, having last been heard by this Orchestra in 1952 under the direction of Leonard Bernstein. Gary Graffman, the soloist on this program, last appeared with this Orchestra in 1960.

On December 1 and 2, Ernest Ansermet, the Director of the *Orchestre de la Suisse Romande,* will conduct the first of two pairs of concerts, and will then conduct through a week's tour. The most recent of his several visits to this Orchestra was in January of 1956. In Mr. Ansermet's second week he will introduce the *Etudes for String Orchestra* by his fellow countryman, Frank Martin. A Suite from Falla's Ballet, *The Three-Cornered Hat,* which will end the second program, recalls that Mr. Ansermet conducted the Ballet when it was first performed in 1919 by the famous company of Serge Diaghilev. This program will open with the Second Symphony of Brahms.

For the tenth program (December 29–30), Charles Munch will return to conduct music by Bach and Mozart. Evelyne Crochet will be the piano soloist.

• •

O'HARA EXHIBITION

Eliot O'Hara, whose paintings will be seen for the last time this week, is considered one of our foremost watercolorists. Born in 1890 in Waltham, Massachusetts, he has studied both in the United States and in Europe. He is prominent as a member of art associations in several cities, has taken numerous prizes, and has had "one-man shows" abroad as well as in this country. He is the author of several books on watercolor and portraiture. He is now the Director of his own Watercolor School in Washington, D. C.

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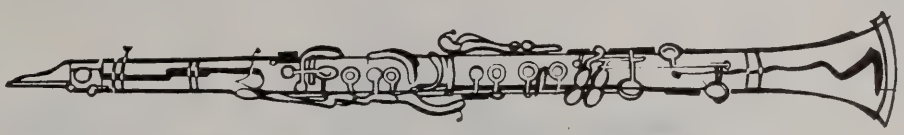
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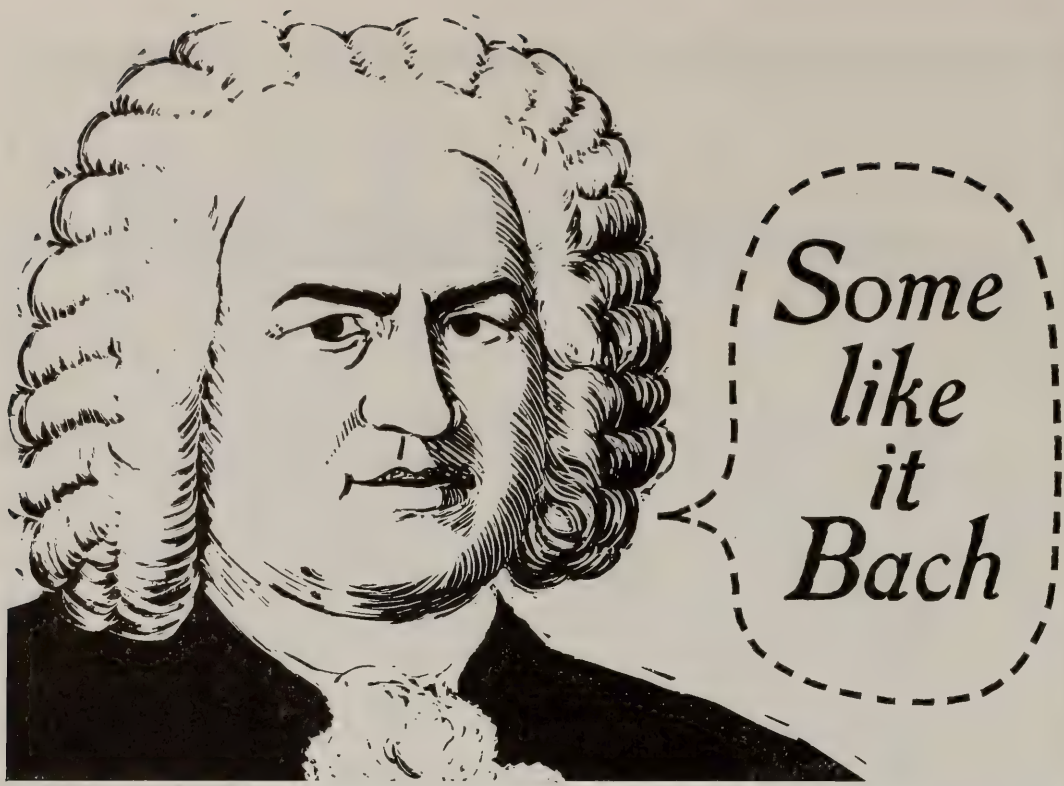
CLARINET: Paradoxically, this mellow woodwind which was to be embraced so fervently by generations of French musicians and composers was a German creation. Around 1690, a Nuremberg family of instrument-makers named Denner developed the clarinet from the older *shawm* or *chalumeau*. Soon it was known as the *clarino*, for the similarity of its tone to that of the high trumpet register, and then as *clarinetto*, for its relatively small size. Taken up by Handel, then Rameau, then Mozart and the Classical composers, its success was assured. With the invention of the Boehm action in 1840, the clarinet appeared in its modern form – a form so popular that it has been made in some 20 sizes, from the shrill octave clarinet to the contrabass clarinet, deeper than the double bassoon!

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SATURDAY EVENING, NOVEMBER 11, *at* 8:30 *o'clock*

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HAIEFF Symphony No. 3

I. Allegro
II. Andante
III. Andante; Allegro

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II. March of Pilgrims singing their Evening Hymn (Allegretto)
III. Serenade of a Mountaineer of the Abruzzi to his Mistress (Allegro assai; Allegretto)
IV. Orgy of Brigands; Recollections of the Preceding Scenes (Allegro frenetico)

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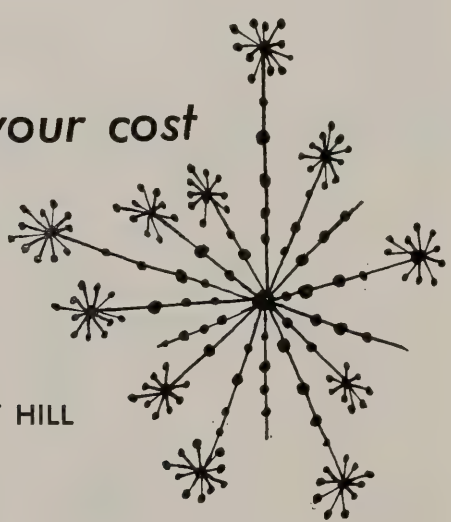
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SUITE FROM "DARDANUS"

By JEAN-PHILIPPE RAMEAU

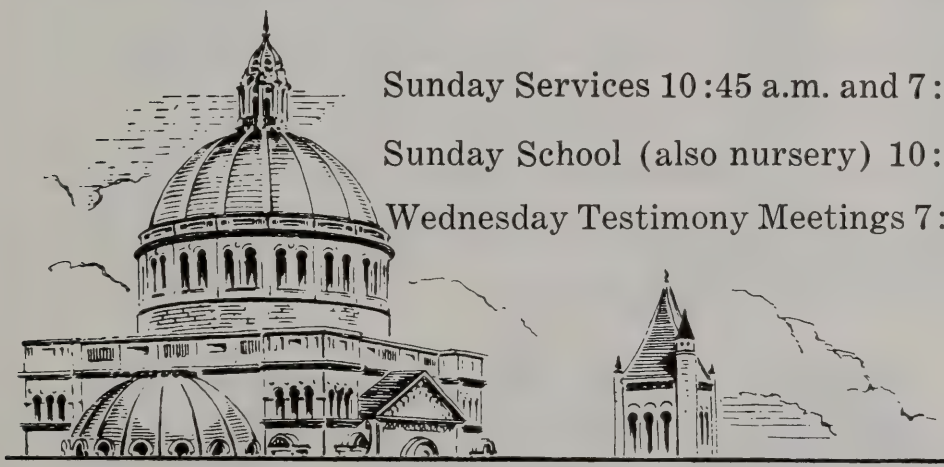
Born in Dijon, September 25, 1683; died in Paris, September 12, 1764

Dardanus, Tragédie lyrique en cinq actes et un prologue, to the text of Le Clerc de la Bruère, was first performed at the *Académie Royale de Musique* in Paris, October 19, 1739. It underwent two revisions. The Suite here performed is drawn from two edited by Vincent d'Indy and published under the direction of Camille Saint-Saëns. It was last performed at these concerts February 7–8, 1958. The instruments used are 2 flutes, 2 oboes, 2 bassoons and strings.

IT WAS at the age of fifty that Rameau composed his first ambitious stage work. Until *Hippolyte et Aricie,* a setting of Racine's *Phèdre,* was produced, he had been known as a fine clavecinist and organist, and a composer of light and graceful pieces in the style of his day. His treatise on the principles of harmony, published in 1722, forced his acceptance as a theorist to be reckoned with. His three *tragédies lyriques* (a title inherited from Lully), *Hippolyte et Aricie* (1733), *Castor et Pollux* (1737), and *Dardanus* (1739), proved him a serious artist of dramatic sensibility, a true innovator. All three works were successful. After these, he continued to write opera-ballets, *pastorales* and *ballets héroiques,* and two more tragic stage works — *Zoroastre* (1749) and *Abaris, ou les Boréades* (1764).

Hippolyte et Aricie at first met with skepticism. Its bold harmonic

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innovations disturbed rather than pleased. The traditionalists protested that the style of Lully had been violated by the experiments of a theorist, who, being an intellectual must perforce be a sapless composer. *Hippolyte et Aricie* soon made its way in spite of these objectors. It became apparent when Rameau composed *Castor et Pollux* and *Dardanus* that he had brought new vitality, new dramatic force to the operative stage. These, with his numerous lighter *divertissements* made him the composer of the day in Paris. He was appointed by Louis XV as *Compositeur de cabinet,* and recommended for the badge of nobility.

It has been said against Rameau, no doubt with justice, that he was careless of the librettos he accepted, and was more interested in the treatment of his orchestra from the purely musical point of view than in any true textural motivation. This would account for the longer repertorial life of the operas of Gluck, who followed him.

Rameau is said to have made the damaging admission that he could set even the *Gazette de Hollande* to music. And in his old age he remarked one evening to the Abbé Arnaud: "If I were twenty years younger, I would go to Italy, and take Pergolesi for my model, abandon something of my harmony and devote myself to attaining truth of declamation, which should be the sole guide of musicians. But after

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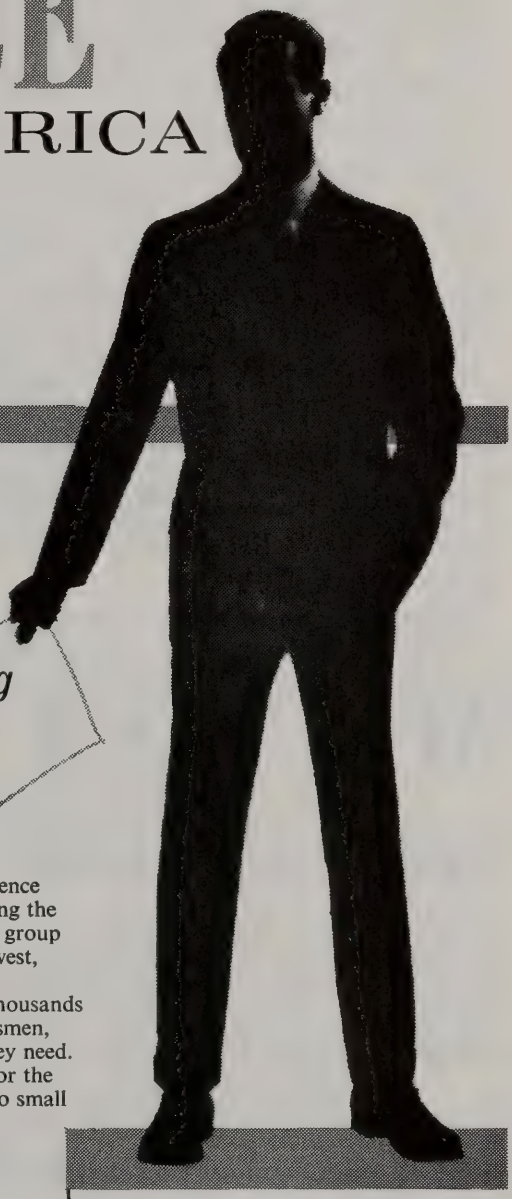
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sixty, one cannot change; experience points plainly enough the best course, but the mind refuses to obey."

Nevertheless, Rameau was an important stepping stone in the development of dramatic expression on the Parisian stage between Lully and Gluck. He was an artist of vision and stature who could see music whole, apply his brilliant intellect to the organization of his scores, fight for his æsthetic principles without falling into the limitations of partisanship, win popular favor with suites for the clavecin or light theatrical entertainment without in the least forfeiting his more ambitious artistic aims.

Dardanus is characteristic of its composer in that he accepted for his libretto, as he had with his two previous lyric tragedies, a text rather synthetic than convincing. It is a mixture of mythology and the author's invention — a romance between Dardanus, the reputed founder of Troy, and Iphise, the daughter of Teucer, the King of Phrygia. Teucer is opposed to the match, to the point of warfare. The supernatural plays a large part in the plot, for one character is Ismenor, a Priest of Jupiter (Jupiter is supposed to have been the father of Dardanus by the Pleiad Electra). Two more are Venus and the God of Love, who appear in the prologue and return for the denouement. The appeal of the piece lies in certain effective scenes and the charm of many dance numbers.

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By ALEXEI HAIEFF

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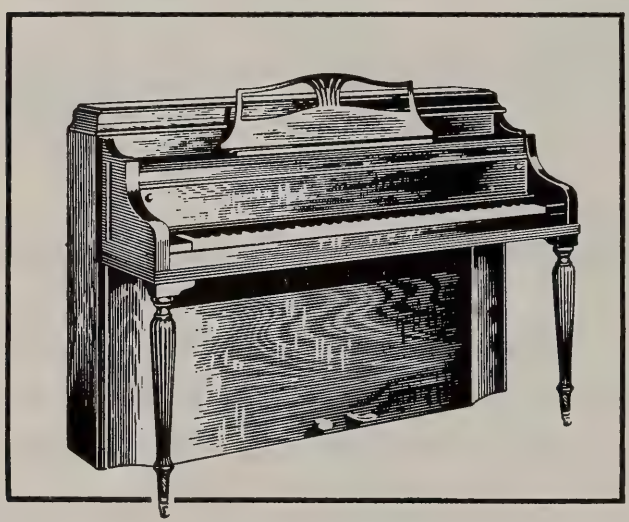
Alexei Haieff composed his Third Symphony by commission of the New Haven Symphony Orchestra. It was first performed in New Haven on April 11, 1961, Frank Brieff conducting. The commission was made possible by a grant from the William Inglis Morse Trust for Music.

The Boston performances are made in observance of the International Music Fund Concerts, commemorating the tenth anniversary of the death of its founder, Serge Koussevitzky. The recording on tape is made possible by a grant from Mrs. Jacob H. Strauss of Swampscott, Massachusetts, in memory of her husband. The tape will be submitted as an entry in the International Composers' Contest to be held in Vienna in January, 1962, under the aegis of UNESCO.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, snare drum, harp and strings.

THE following description of his symphony was provided by Mr. Haieff for the New Haven program book:

"My Third Symphony is in three movements. The first, allegro, could be compared to an overture consisting of different episodes, contrasting each other. The opening figure is used also in the last movement. The episodes for woodwinds, and solos, in what one may call the development section of the movement, are an amusing workout



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of counterpoint with its possibilities of inversion and augmentation.

"The second movement I would subtitle *Narcissus,* for the second half of it is an exact mirror reflection of the first half: what was above is below, up, down, etc., all the way to the end.

"The last movement begins with an introduction built on some progressions of the preceding one. The following allegro is an elaboration based on the figure of the opening of the first movement. The spirit is scherzando until the second, contrasting theme, which also serves as a turning point for the ending of the symphony.

"The symphony was composed in New York and Rome, and finished again in New York March 6th, 1961. The second movement was composed first."

• •

Alexei Haieff, a native of Siberia, was taken to Manchuria at the age of six, and lived there studying music until his seventeenth year, when he migrated to the United States. In New York, where he now still lives, he studied with Constantin Shvedoff, continuing with a scholarship for three years at the Juilliard Graduate School with Rubin Goldmark and Frederick Jacobi. He also studied with Nadia Boulanger, first in Cambridge (Massachusetts) and later in France (1938–39). He



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has received and benefited by several fellowships and awards, including the Lili Boulanger Memorial Fund Award in 1942, a grant from the American Academy of Arts and Letters in 1947, a Guggenheim Fellowship in 1946, and the American *Prix de Rome* in 1947.

Mr. Haieff's *Divertimento* was introduced at these concerts under the direction of Richard Burgin on November 1, 1946. His Piano Concerto had its first concert performance in Boston, October 31, 1952, when Leo Smit was the soloist. It had the New York Music Critics' Award for 1952. In addition to these works, Mr. Haieff has composed a Violin Concerto (1948) and the ballets, *Princess Zoudilda and her Entourage* (1946), and a *Ballet in E.* He composed his First Symphony in 1942.

The Second Symphony had its first performance at the Boston Symphony concerts on April 11, 1958 and was repeated on the following November 28–29. This Symphony was recorded on tape at its first performance as a part of the Recording Guarantee Project of the American International Music Fund, and was subsequently chosen, together with Blackwood's Symphony, as one of the two foremost new works of the season. The two symphonies were consequently recorded commercially (on one disc) by the RCA Victor Company.

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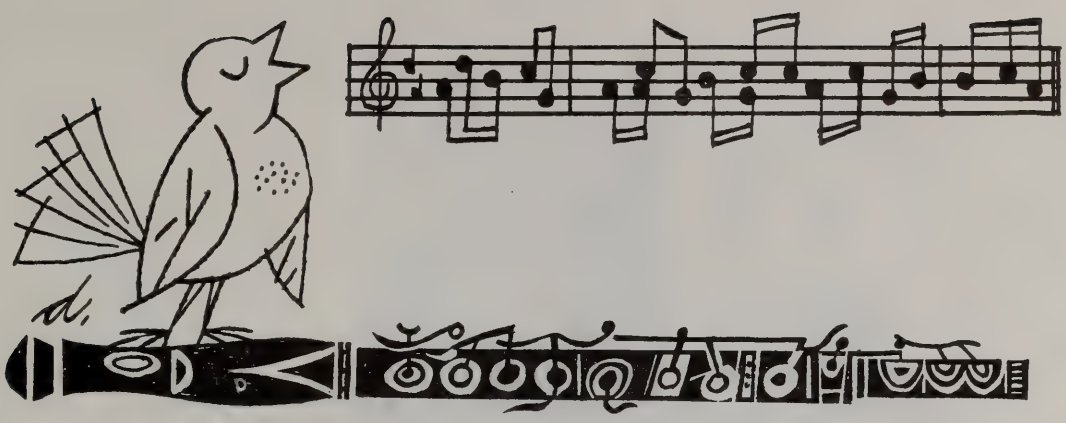
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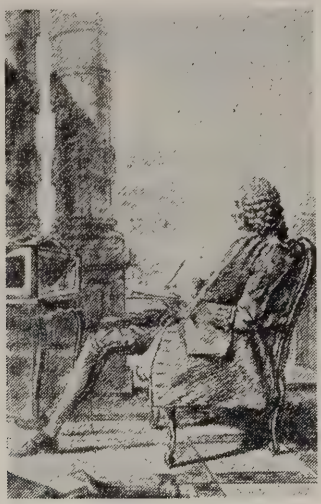
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ENTR'ACTE

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in his time. He both belonged to his time and was greater than his time. He was a *courtisan* only because circumstances made him so, and there his bread and butter lay. In 1745, having composed *La Princesse de Navarre,* a complimentary *comédie-ballet* for the wedding of the Dauphin and the Infante Marie-Thérese in Versailles, he was made *Composer of Chamber Music* at Court at a handsome fee, and he well knew what was expected of him.

Rameau was no courtier — no smooth-tongued conversationalist, but a plain speaker. Like Lully before him, he was of humble origin, but unlike him he was a blunt man of few words, and those to the point. He was an independant, a self-made musician who through his growing years found a bare living as organist and clavecinist. When fame came his way in opera he had fully equipped himself and found a style of his own. Rameau was tall and cadaverous, forbidding of aspect. According to a contemporary, Sebastien Mercier, "He had a sharp chin,

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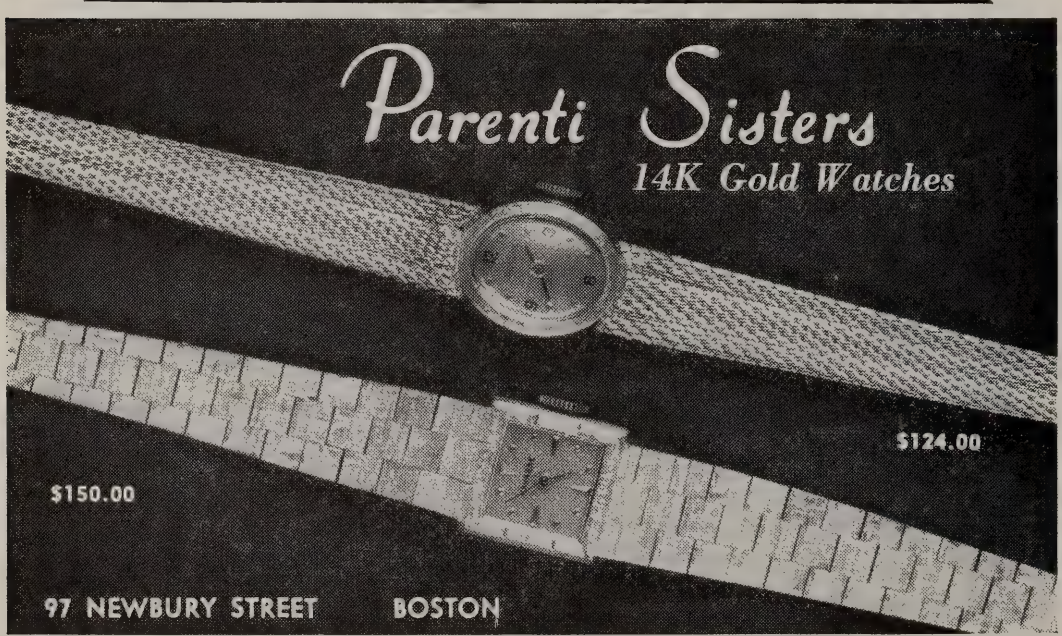
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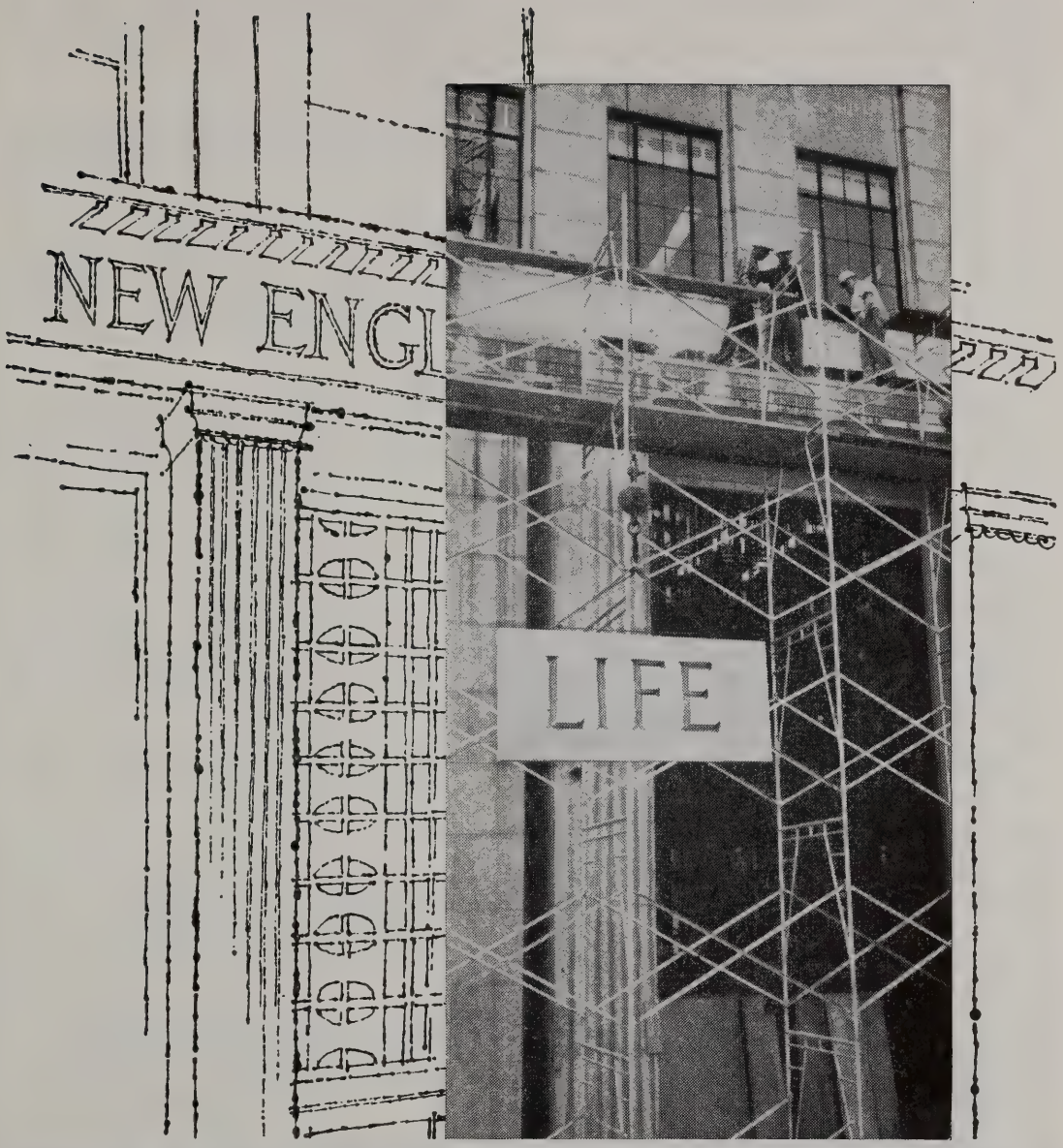
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no stomach, flutes for legs." His aquiline features reminded some of Voltaire, who was his friend and collaborator, and in any public dispute he was as fearless as that cynic.

Rameau was never without enemies and never at a loss to retort in kind. His was the "age of reason," when every enlightened connoisseur of the arts thought it imperative to dissect music, systematize it on paper, set an æsthetic compass. Rameau had as keen an intellect as any of the encyclopedists, who were his principal opponents, with the advantage over them that when music was the subject, he spoke out of full familiarity with the handling of tones.

When every patron of the arts feels it imperative to cry *"Vive"* for a favorite, he must cry *"À bas"* for someone else. For a long while Paris was divided between the traditionalists who admired the substantial qualities of the *tragédies lyriques* of Lully, and the avant-garde who welcomed the innovations of Rameau at the *Opéra.* The *"Lullistes"* derided the *"Ramistes"* and called them *"Ramonistes"* (chimney-sweeps). Later the wind was to change, and the war the (*guerre des buffons*) would be between the advocates of the imported Italian operas and the native French language and style.

Rameau, a staunch French artist, remained the center of action.



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Indeed it was he who started the musical controversy among the encyclopedists by entering the "scientific" arena as early as 1722 with his *Traité de l'harmonie.* This brilliant treatise was a specific clarification from a physical and numerical point of view of what had long become custom in practice – the structure of harmony by the superposition of thirds, by the inversion of chords, by a bass usage more free and explicit than the traditional continuo. Jean Jacques Rousseau became and remained Rameau's irreconcilable enemy. Writing his Dictionary of Music for the *Encyclopédie* in 1767, he lay out his own elaborate scheme under the heading *"Systéme,"* but he could not refute the incontrovertible. He could only point out the "obscurity" of Rameau's literary style.

When it came to a question of what was good and legitimate taste, disputation became hot, for there was a complete divergence of opinion. Here Rousseau was backed by his fellow encyclopedists Diderot and Grimm. Diderot in *Le Neveu de Rameau,* a biting satire, turns his wit against the reformer: "His theory of music which neither he nor anyone else will ever understand, and from which we have a number of operas where there is harmony, tag ends of songs, ideas that have come apart, turmoils, flights, triumphs, upheavals, glorifications, murmurs, breath-taking victories, dance airs which never end and which, having buried the Florentine [Lully], will be buried by the Italian experts, etc." Thus



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Rousseau, basing his stand upon his cry "the return to nature," insisted upon pure, simple, single line vocal melody as the be-all of music. It must not be clouded by instrumental harmonic complication. Rameau on the other hand sensed infinite expressive possibilities in harmonic color and variety, particularly in the orchestral accompaniment of tragic opera. The interchange of attack and retort between these two makes a considerable literature. Rousseau had two points in his favor — he was more clever with his pen, and his insistence upon simplification was in accord with the trend of the time. Rameau had the advantage of being able to back up his arguments with an array of successful operatic scores.

Actually, cultural taste in France in the mid-eighteenth century was in a state of flux. While the force and grandeur of the operas of Lully who had been the chosen composer of *Le Roi Soleil* were still respected, people were turning away from the heavy elegance of the baroque. They were weary of being morally uplifted and sought music as

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unmoral, as uncomplicated, as sensuously delightful and seductive as the paintings of Watteau or Fragonard. The rococo style was in the ascendant. Rameau was bred in the new way, but its trivialities failed to satisfy him, and he clung to what was still eloquent and imposing in Lully. In this it could be said that, although he found himself the leader of a faction, he was basically non-partisan. His art was broad enough to be both *gracieux* and profound, both harmonically advanced and finely melodic (this last in spite of the claims of his opponents). His orchestral innovations may well have been prompted by the symphonic developments in Mannheim. His principal shortcoming was his complaisance with weak librettos, his interest in musically workable situations rather than any connected or appealing story, and Rameau's shortcoming later opened the way for Gluck's predominance in *opera seria.* This is what makes Rameau unpracticable for the present operatic stage.

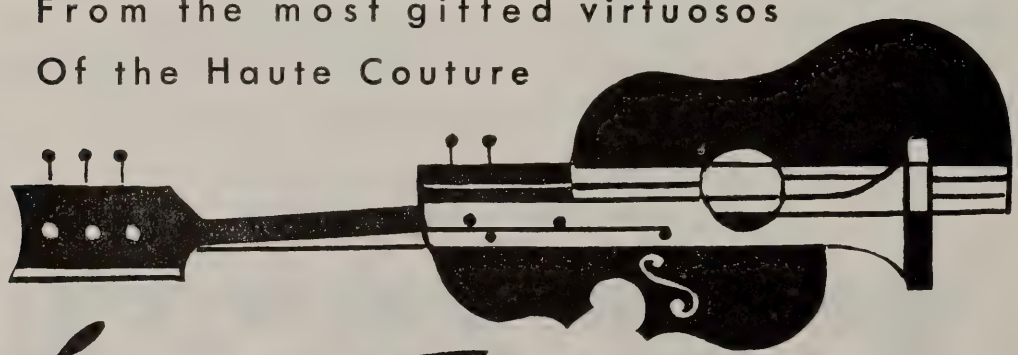
The Rameau–Rousseau controversy was largely an exchange of words, a matter of pamphlets, until two events in the year 1752 placed it squarely on the stage itself. The first event was the arrival in Paris of an Italian troupe with a repertory of light pieces in the current Neopolitan *buffo* manner – notably Pergolesi's little *Intermezzo, La*

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serva pardona. Here was melody unadorned, a flow of Italiante lyricism couched in entertaining wit. The two singing parts were neither gods nor heroes, but household characters refreshingly unmoral and down-to-earth – a gullible and amusingly irrascible master, and his saucy serving maid who hoodwinked him into matrimony. On top of this piece, which completely captivated its audiences, there came a counterpart, an *intermède* by Rousseau himself. The encyclopedist, acting on his doubtful musical pretentions, entered the lists with his *Le Devin du village.* It was a romance of a simple shepherd and shepherdess who quarreled and were reconciled by the wiles of a "village magician." It was a *pastorale,* a "return to nature," if this stage reflection of the vogue at Versailles for a silk-clad imitation of Arcadia could be called true to nature. *Le Devin du village* was immensely favored. In truth, neither piece was unprecedented in Paris. *La serva pardona* had been previously heard and had passed unnoticed; nor were *pastorales* anything new, French composers including Rameau had been writing them for two centuries. These two little pieces became the battle cry of the Rousseau faction in the *guerre des buffous* which ensued. Those who attended opera sat on two opposite sides of the theatre. The *coin du Roi,* by the King's box, loyally defended the French style and its

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proponent Rameau. The *coin de la Reine* drew those who had succumbed to the sparkling Pergolesi and who declared for the monodic simplicity of Italian opera. The "Queen's Corner" never really capitulated, but lacked support, for the Italian troupe could not offer another *intermezzo* worth talking about. As for Rousseau's attempt – although it long held the stage it was an inept score written virtually in two parts amplified by doubling, with unconvincing recitatives and nothing more than a few agreeable but painfully stilted airs to commend it.* What eventually silenced the *buffonistes* was a resurgence of national feeling, a resentment against the intrusion of a foreign style and a foreign language. When Rousseau, in spite of having written his own French text for *Le Devin du village,* argued in his *Lettre sur la musique française* that the French language was unsuited for music, indignation ran high. The members of the orchestra at the *Opéra* burned him in effigy. Rameau on the other hand was vindicated as it became increasingly clear that in him the French had a true artist of their own – the foremost musical spokesman of their culture.

It is an interesting fact that most of those involved in the cause of

* When the boy Mozart wrote *Bastien und Bastienne* sixteen years later, he was simply setting a later version of the text of *Le Devin du village* as a pastoral convention. His text (in German) was from a parody of the piece by Favart and Guerville (1753).



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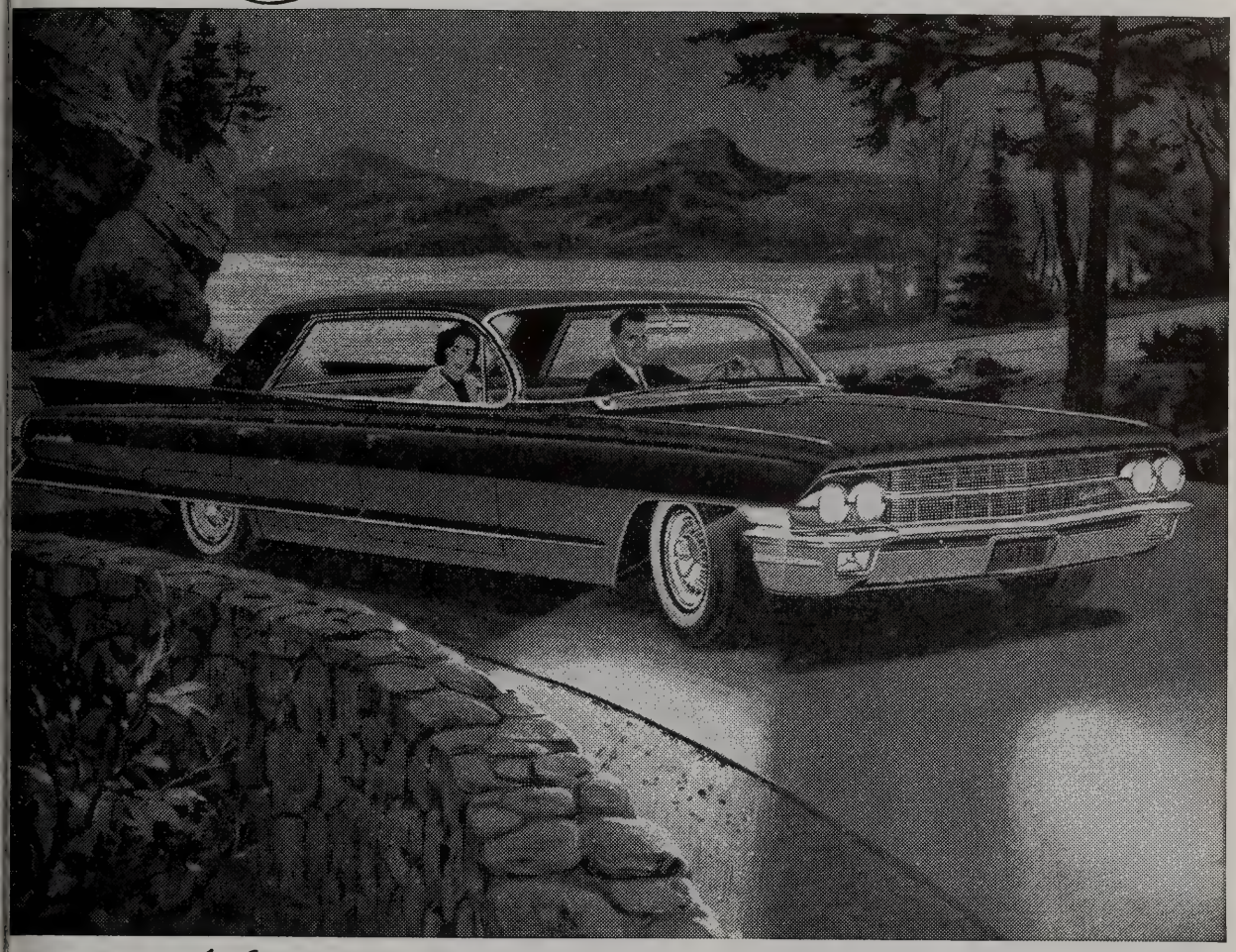
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Rameau were not native Frenchmen. Lully was a Florentine, Rousseau a Swiss (*Citoyen de Genève*), Grimm a German who considered himself French, Gluck a German of Italian culture who was later drawn into the Parisian operatic arena. Rameau stands forth as the only great French proponent of opera before Berlioz. Later French composers have appreciated this. Debussy could never quite accept Gluck, whom he called a *"compositeur Italo-Germanique,"* but wrote of the monoloque of Pollux: "This magnificent air has so personal an accent, such novelty of construction that space and time are forgotten and Rameau seems our contemporary." Fauré never tired of pointing to the music of Rameau, and like Fauré Rameau was a Frenchman for Frenchmen. Taine called Rameau "the most complete and perfect model for the classical spirit of France." When Pierre Lalo (*De Rameau à Ravel*) describes Rameau's art as *"gracieux sans mollesse,"* he is echoing a general French enthusiasm. Many also might go along with him when he writes: "Grandeur and pride of sentiment, sovereign pathos of expression, beauty of melody, of rhythm, of harmony, all combine to give his noble tragedies in music an irresistible emotional force; and all is conveyed with sobriety and striking precision. Rameau knows better than anyone the value of brief and strong effects. No artist has further emphasized passion with such succinctness, such distaste or

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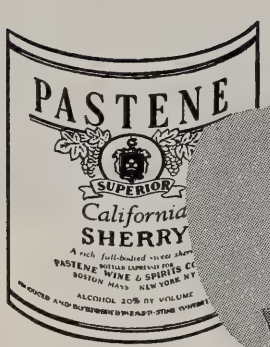
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By Hector Berlioz

Born in La Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

"Harold en Italie, Symphonie en IV parties avec un alto principal, Op. 16," was composed in 1834. It had its first performance at a concert given by Berlioz at the *Conservatoire* in Paris, November 23, 1834. Narcisse Girard conducted at this performance, and Chrétien Urhan took the part for viola. It was repeated at another concert in Paris on December 14. The first performance in the United States was at a concert under the direction of Theodore Thomas in New York, May 9, 1863, when E. Mollenhauer was the soloist. The first performance in Boston was again by Theodore Thomas, October 28, 1874, Charles Baetens, soloist.

The first performance of "Harold in Italy" at the concerts of the Boston Symphony Orchestra was on February 19, 1884 (viola solo, Henry Heindl). At five performances following, the soloist was Franz Kneisel, then concertmaster of the Orchestra: February 13, 1886, December 8, 1888, February 6, 1892, November 2, 1895, February 4, 1899; December 5, 1903 (viola, Mr. Férir), January 26, 1907 (viola, Mr. Férir), March 4, 1911 (viola, Mr. Férir), March 13, 1915 (viola, Mr. Férir), November 14, 1919 (viola, Fréderic Denayer), April 24, 1942 (viola, Louis Bailly), February 19, 1943 (viola, Jean Lefranc), November 10, 1944 (viola, William Primrose), January 3, 1947 (Jascha Veissi), November 28, 1947 (Joseph de Pasquale), January 11, 1952 (William Primrose), April 1, 1954 (Joseph de Pasquale), March 29, 1958 (William Primrose).

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BERLIOZ tells us in his Memoirs that his intention in composing his "Harold in Italy" was "to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's *Childe Harold.* Hence the title, *'Harold en Italie.'* As in the *Symphonie Fantastique,* a chief theme (the first song of the viola) reappears throughout the work; but there is this difference: the theme of the *Symphonie Fantastique,* the "fixed idea,' interposes itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it and modifies them; while the song of Harold is added to other songs of the orchestra with which it is contrasted both in movement and character and without any interruption of the development." The text of Byron's *Childe Harold* is not involved in Berlioz's plans. The composer no more than borrowed from the melancholy Englishman the concept of the romantic poet wandering about the Italian

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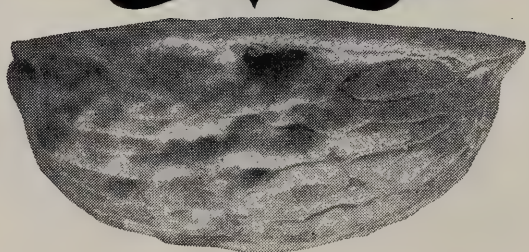
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countryside, adding his individual comment to the scenes which passed before his eyes.

The history of Berlioz's *Harold in Italy* began, according to the Memoirs, with a concert at the Paris *Conservatoire* on December 22, 1833, a concert where the *Symphonie Fantastique* had a remarkable success, "taking the whole room by storm" and turning the tide of popularity in his favor. "And then," says Berlioz, "to crown my happiness, after the audience had gone out, a man with a long mane of hair, with piercing eyes, with a strange and haggard face, one possessed by genius, a colossus among giants, whom I had never seen and whose appearance moved me profoundly, was alone and waiting for me in the hall, stopped me to press my hand, overwhelmed me with burning praise, which set fire to my heart and head: *it was Paganini!*

"Some weeks after this vindicatory concert of which I have spoken, Paganini came to see me. 'I have a marvelous viola,' he said, 'an admirable Stradivarius, and I wish to play it in public. But I have no music *ad hoc*. Will you write a solo piece for the viola? You are the only one I can trust for such a work.'

"'Yes, indeed,' I answered, 'your proposition flatters me more than I can say, but, to make such a virtuoso as you shine in a piece of this nature, it is necessary to play the viola, and I do not play it. You are the only one, it seems to me, who can solve the problem.' 'No, no; I insist,' said Paganini; 'you will succeed; as for me, I am too sick at present to compose; I could not think of it.'

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"I tried then to please the illustrious virtuoso by writing a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass, for I was sure that Paganini, by his incomparable artistry, would know how to make the viola always the dominating instrument.

"His proposal seemed new to me, and I soon had developed in my head a very happy idea, and I was eager for the realization. The first movement was hardly completed, when Paganini wished to see it. He looked at the rests for the viola in the allegro and exclaimed: 'No, it is not that: there are too many rests for me; I must be playing all the time.' 'I told you so,' I answered; 'you want a viola concerto, and you are the only one who can write such a concerto for yourself.' Paganini did not answer; he seemed disappointed, and left me without speaking further about my orchestral sketch. Some days afterwards, suffering already from the affection of the larynx which ultimately killed him, he went to Nice, and returned to Paris only at the end of three years."

Adolphe Boschot, who has applied the suspicious eye of the sleuth as well as the scrutinizing eye of the scholar to the writings of Berlioz, is constrained to doubt the narrative up to this point. There are indications that Paganini was not present at the concert of December 22, and that Berlioz may have met him in the year previous. Berlioz's biographer is disposed to ask, as Berlioz did, why Paganini, who obviously wanted nothing more than a show piece for the viola and who was well

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qualified to write one, should have turned to the composer least qualified for such a task. Perhaps "Berlioz thought what an excellent thing it would be if Paganini were to play the viola in a work of his, and then, or later, imagined the rest of the story." So Ernest Newman sums up Boschot's attitude in his own invaluable edition of the Memoirs, and counters that if Paganini had not even made a specific request of Berlioz, *La Gazette Musicale* would hardly have been able to make this announcement unchallenged on January 26, 1834: "Paganini, whose health is improving daily, has asked of M. Berlioz a new composition after the manner of the 'Fantastic Symphony.' " Since a large part of Berlioz's statements will never be tracked down for final verification, it may be wisest to rest on the observation that Berlioz leans to magnification rather than distortion, that even when duly discounted, his narrative remains characteristic and interesting. The verities are not greatly disturbed.

The announcement made in the *Gazette* and other papers friendly to Berlioz described the proposed work as entitled *"Les Derniers Instants de Marie Stuart,"* as including a chorus, orchestra, and viola solo, and as affording the public its first opportunity to hear Paganini play upon this instrument.

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If Paganini read this notice, he may well have wondered what was becoming of his request for a Viola Concerto, a vehicle where he and he only would be the center of attention. But Berlioz was not tailoring his musical plans to Paganini, Mary Stuart, or anyone else. He was meeting the problem of a marriage between the solo viola with all its peculiar characteristics and the orchestra. His incomparable orchestral instincts may have warned him away from the usual solo and tutti alternation, the display passage work of the concerto style. The magic of color, the dark hues of the "alto," were necessarily intermittent, were matched and interwoven with the surrounding instruments only when a natural confluence brought this about. For the most part, Berlioz's viola is a distinct voice like a spectator to the scene, sympathetic to its mood, now as a leading voice, now in an evocative background of arpeggios. Berlioz worked into his score usable, stored-up theme fragments: one he had intended for his *Rob Roy* Overture, others gleaned from his travels in Italy (although presumably his own). His sketches took symphonic proportions and grew into four movements. He

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referred to his project in letters simply as a "symphony." Its local allusions and its unsymphonic features seemed still to call for something programmatic, whereupon he borrowed his title from Byron.

Berlioz has nothing to say in his Memoirs about the last moments of Maria Stuart. Memories of his adventures in Italy, the brigands he had met in the Abruzzi, were probably more congenial, as the viola solo wove its way at will through the developing score. Berlioz did not bother with Paganini's admonition against rests. His incomparable orchestral instincts must have told him that the magic of color which lies in the viola is best caught by evocative backgrounds and intermittent relief – that it is most surely lost by over-insistence and displayful passage work.

Paganini did not hear it until December 16, 1838. It was another *Conservatoire* concert. Berlioz conducted both the *Fantastique* and the *Harold in Italy* Symphonies. The strange outcome of the performance should never be described except in his own words:

"Paganini was present; and I will now give the history of the famous occurrence of which so many contradictory versions exist, and about which so many unkind stories have been circulated.

"As I have already said, I composed *Harold* at the instigation of Paganini. Though performed several times during his absence, it had

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not figured at any of my concerts since his return; he therefore was not acquainted with it, and heard it that day for the first time.

"The concert was just over; I was in a profuse perspiration, and trembling with exhaustion, where Paganini, followed by his son Achilles, came up to me at the orchestra door, gesticulating violently. Owing to the throat affection of which he ultimately died, he had already completely lost his voice, and unless everything was perfectly quiet, no one but his son could hear or even guess what he was saying. He made a sign to the child, who got up on a chair, put his ear close to his father's mouth, and listened attentively.

"Achilles then got down, and, turning to me, said, 'My father desires me to assure you, sir, that he has never in his life been so powerfully impressed at a concert; that your music has quite upset him, and that if he did not restrain himself he should go down on his knees to thank you for it.' I made a movement of incredulous embarrassment at these strange words, but Paganini, seizing my arm, and rattling out, 'Yes, yes!' with the little voice he had left, dragged me up on the stage, where there were still a good many of the performers, knelt down, and kissed my hand. I need not describe my stupefaction; I relate the facts, that is all.

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"The next day I was alone in my room, when little Achilles entered, and said, 'My father will be very sorry to hear that you are still ill; and if he were not so unwell himself, he would have come to see you. Here is a letter he desired me to give you.' I would have broken the seal, but the child stopped me, and saying, 'There is no answer; my father said you would read it when you were alone,' hastily left the room.

"I supposed it to be a letter of congratulations and compliments, and, opening it, read as follows:

'My dear friend,

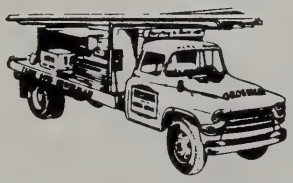
'Beethoven is dead, and Berlioz alone can revive him. I have heard your divine compositions, so worthy of your genius, and beg you to accept, in token of my homage, twenty thousand francs, which will be handed to you by the Baron de Rothschild on presentation of the enclosed. Your most affectionate friend.

'Nicolò Paganini.

'Paris, December 18, 1838.'

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"I know enough of Italian to understand a letter like this. The unexpected nature of its contents, however, surprised me so much that I became quite confused in my ideas, and forgot what I was doing. But a note addressed to M. de Rothschild was enclosed, and, without a thought that I was committing an indiscretion, I quickly opened it, and read these few words in French:

'Sir,

'Be so good as to remit to M. Berlioz the sum of twenty thousand francs which I left with you yesterday.

'Yours, etc., Paganini.'

"Then only did the truth dawn on me, and I must evidently have grown quite pale, for my wife coming in at that moment, and finding me with a letter in my hand and a discomposed face, exclaimed, 'What's the matter now? Some new misfortune? Courage! we have endured as much before.'

" 'No, no; quite the contrary.'

" 'What, then?'

" 'Paganini."

" 'Well, what of him?'

" 'He has sent me — twenty thousand francs.'

" 'Louis! Louis!' cried Henrietta, rushing distractedly in search of my son, who was playing in the next room. 'Come here! come with your mother; come and thank God for what He has done for your

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father.' And my wife and child ran back together and fell on their knees beside my bed, the mother praying, the child in astonishment joining his little hands beside her. O Paganini! what a sight! . . . Would that he could have seen it! . . .

"My first impulse, as may well be imagined, was to answer his letter, since it was impossible for me to leave the house. My reply has always seemed to me so inadequate and so far from what I really felt, that I dare not reproduce it. Some situations and feelings are quite overwhelming!

"Paganini's noble action soon became known in Paris, and for the next two days my room was the rendezvous of numerous artists all eager to see the famous letter, and learn the particulars of so strange an event. All congratulated me; one, indeed, showed a certain jealousy, not of me, but of Paganini. 'I am not rich,' he said, 'or I would willingly have done as much.' He was a violinist; and it is the only example I know of a spirit of honourable envy. Afterwards came out all the remarks, detractions, anger, and falsehoods of my enemies, the transports of delight and triumph of my friends, the letter I received from Jules Janin, his splendid article in the *Journal des Débats,* the abusive language with which I was honoured by certain low wretches, the scandalous insinuations against Paganini, the letting loose and the clashing of a score of good and evil passions.*

"In the midst of all this agitation and impetuous feeling, I was boiling over with impatience at not being able to leave my bed. At last, at the end of the sixth day, I felt a little better, and, unable longer to contain myself, I dressed, and ran off to the Néothermes, Rue de la Victoire, where Paganini was then living. They told me he was alone in the billiard-room. I went in, and we embraced without a word. After some minutes, as I was stammering out I know not what in the way of thanks, Paganini — whom I was able to understand in the empty room — cut me short with these words:

* Some accused Paganini of making a grand gesture of generosity to offset a reputation for closeness. Others intimated that Paganini was reaping undue glory by acting as intermediary for an anonymous donor, perhaps Bertin. There has been no evidence to cast legitimate doubt upon Paganini's integrity in the affair.

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"Having discharged my debts, and finding myself still in possession of a considerable sum, my one idea was to spend it in the way of music. 'I must,' I said to myself, 'leave off all other work, and write a masterpiece, on a grand new plan, a splendid work, full of passion and imagination, and worthy to be dedicated to the illustrious artist to whom I owe so much."

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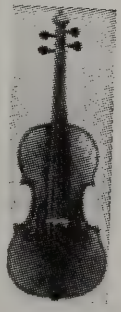
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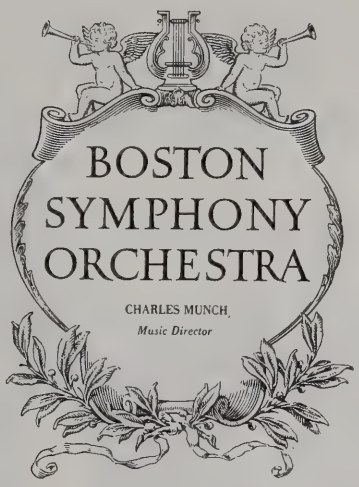
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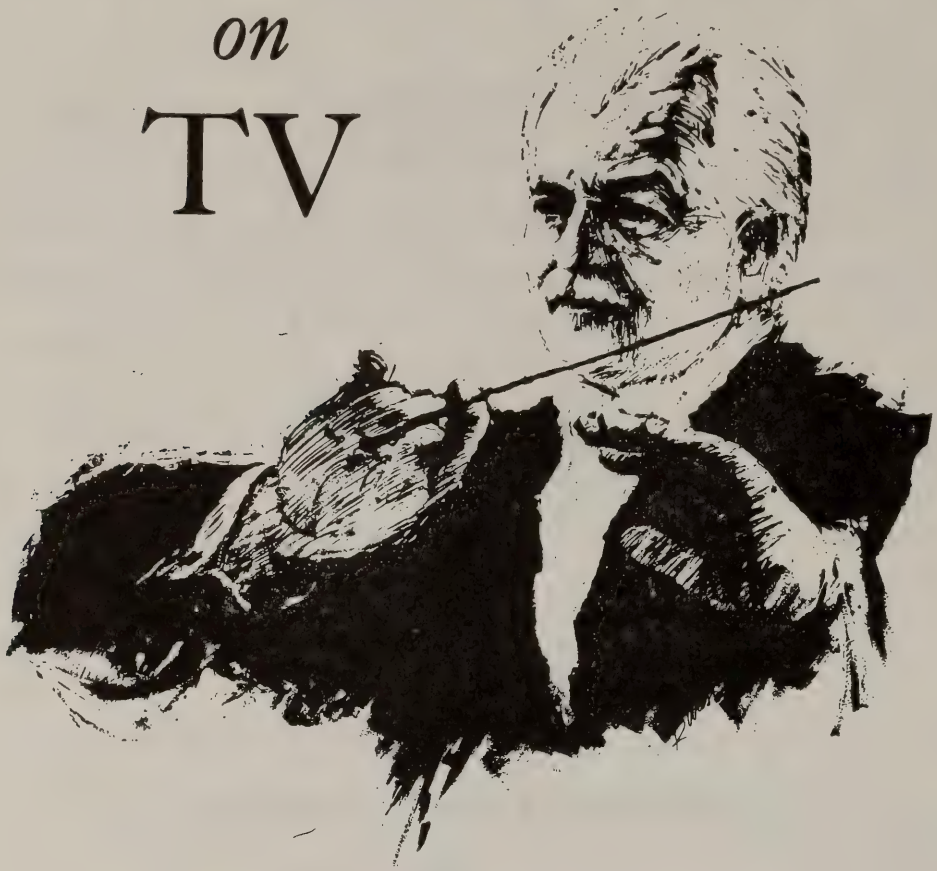
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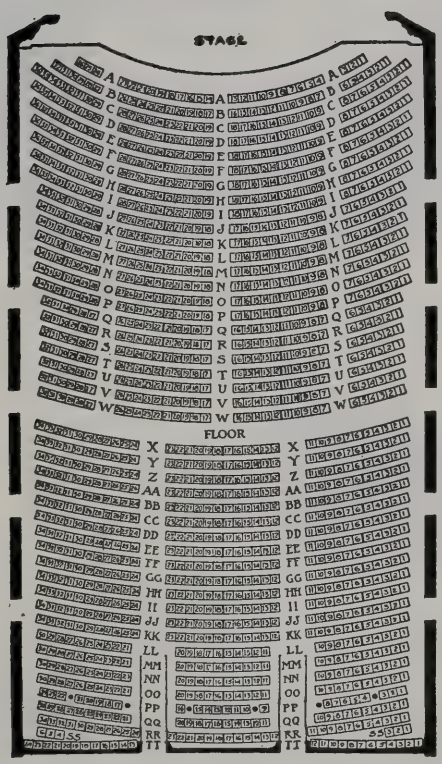
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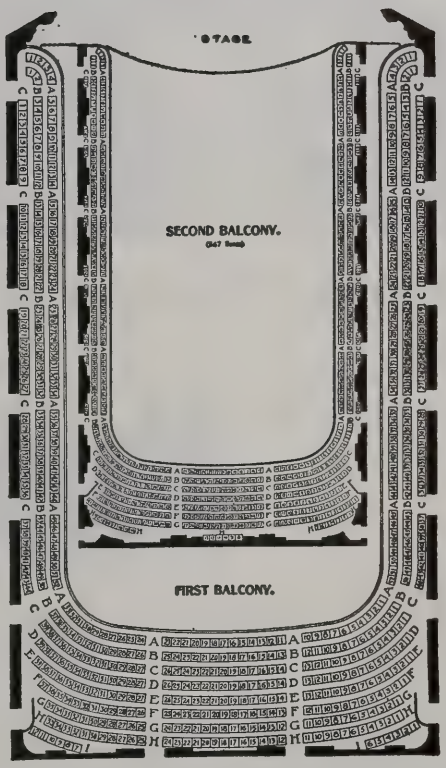
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Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo

Cellos

Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Ortiz Walton

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

Clarinets

Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Harold Meek
Paul Keaney
Osbourne McConathy

Trumpets

Roger Voisin
Armando Ghitalla
André Come
Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth
Harold Farberman

Percussion

Charles Smith
Harold Thompson
Arthur Press

Harps

Bernard Zighera
Olivia Luetcke

Piano

Bernard Zighera

Library

Victor Alpert
William Shisler

Eighth Program

FRIDAY AFTERNOON, DECEMBER 1, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 2, *at* 8:30 *o'clock*

ERNEST ANSERMET, *Guest Conductor*

BACH Suite No. 2, in B minor, for Flute and Strings

Overture
Rondo
Bourrées I and II
Polonaise and Double
Badinerie

Flute Solo: DORIOT ANTHONY DWYER

STRAVINSKY Symphony in Three Movements

I. Allegro
II. Andante
III. Con moto

INTERMISSION

DEBUSSY *"Prélude à l'Après-midi d'un Faune"
(Eclogue by Stéphane Mallarmé)

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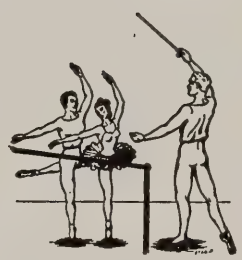
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Sat. Eve., NOV. 18 SYMPHONY HALL (Boston Symphony Out of Town)

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LORIN HOLLANDER, *Pianist,* Assisting Artist

Haydn, "Oxford" Symphony: *Beethoven,* 7th: *Saint-Saëns,* 2nd Piano Concerto.

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Sun. Aft., NOV. 26 SYMPHONY HALL

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Tues. Eve., NOV. 28 JORDAN HALL

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Bach, A Minor Concerto for Violin and Orchestra: *Haydn,* C Major Concerto for Violin with Orchestra: *Bartók,* Divertimento for String Orchestra: *Badings,* Adagio and Allegro: *Mozart,* Serenata Notturna, K. 239 for solo quartet, String Orchestra and Timpani.

Fri. Eve., DEC. 1 SYMPHONY HALL

IGLESIAS SPANISH BALLET

Tues. Eve., DEC. 5 JORDAN HALL

AMADEUS STRING QUARTET

Mozart, F Major, K. 590: *Seiber,* Quartet No. 3: *Schubert,* "Death and the Maiden."

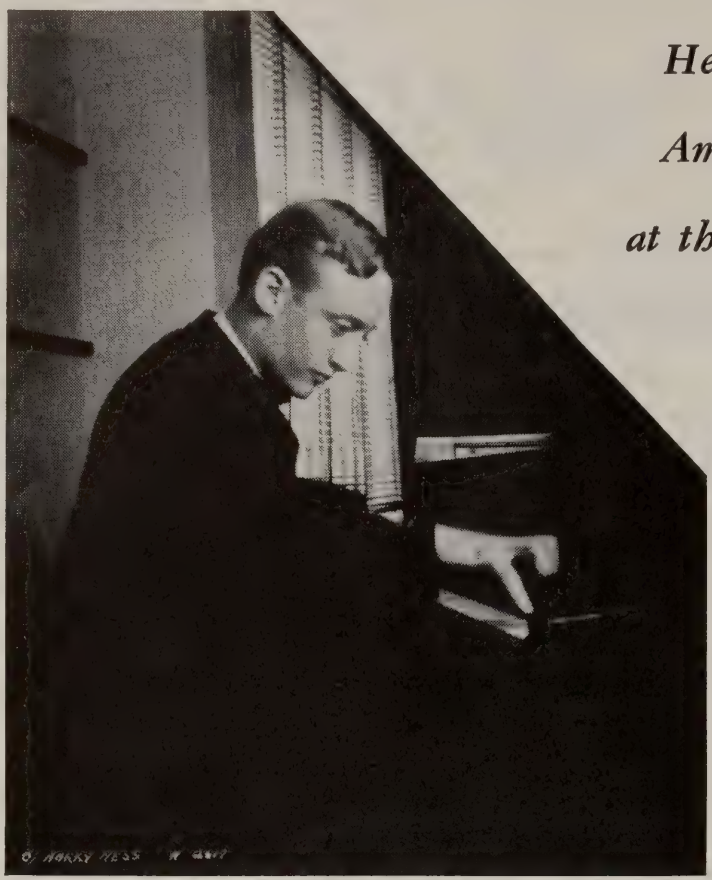
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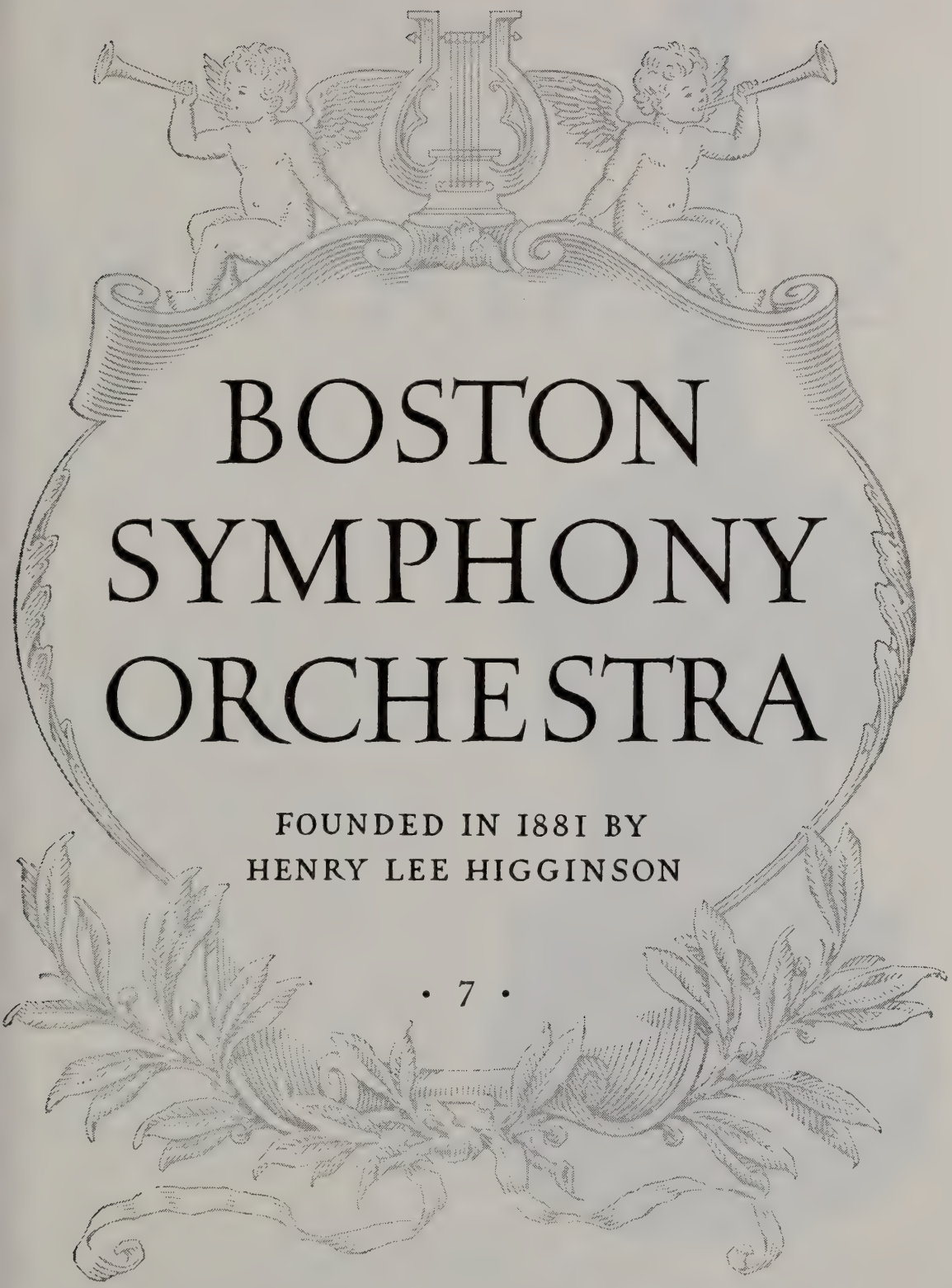
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with historical and descriptive notes by

JOHN N. BURK

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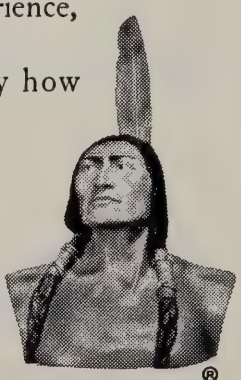


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SUBSCRIBERS' EXHIBITION

The annual exhibition of paintings by Boston Symphony Orchestra Subscribers and Friends, as well as members of the Orchestra, opens this week and will continue through December 9. Next week the pictures shown will be listed in this space.

• •

BOSTON SYMPHONY PORTRAITS

Photographic portraits of each member of the Boston Symphony Orchestra have been made by Milton Feinberg of Boris and Milton, and may be seen in the cases in the Gallery each week. The photographs shown this week will complete the violin section.

• •

THE SOLOIST

Gary Graffman, born in New York City in 1928, was accepted at the age of seven at the Curtis Institute of Philadelphia where his principal teacher was the late Mme. Isabelle Vengerova. Having made his first public appearance at the age of 10, he has become an active concert pianist, touring Europe, South America and the Far East, as well as this country. He has appeared with this Orchestra in Prokofieff's Concerto No. 3, Brahms' Concerto No. 1, Chopin's Concerto in E minor and Mendelssohn's Capriccio brillante.

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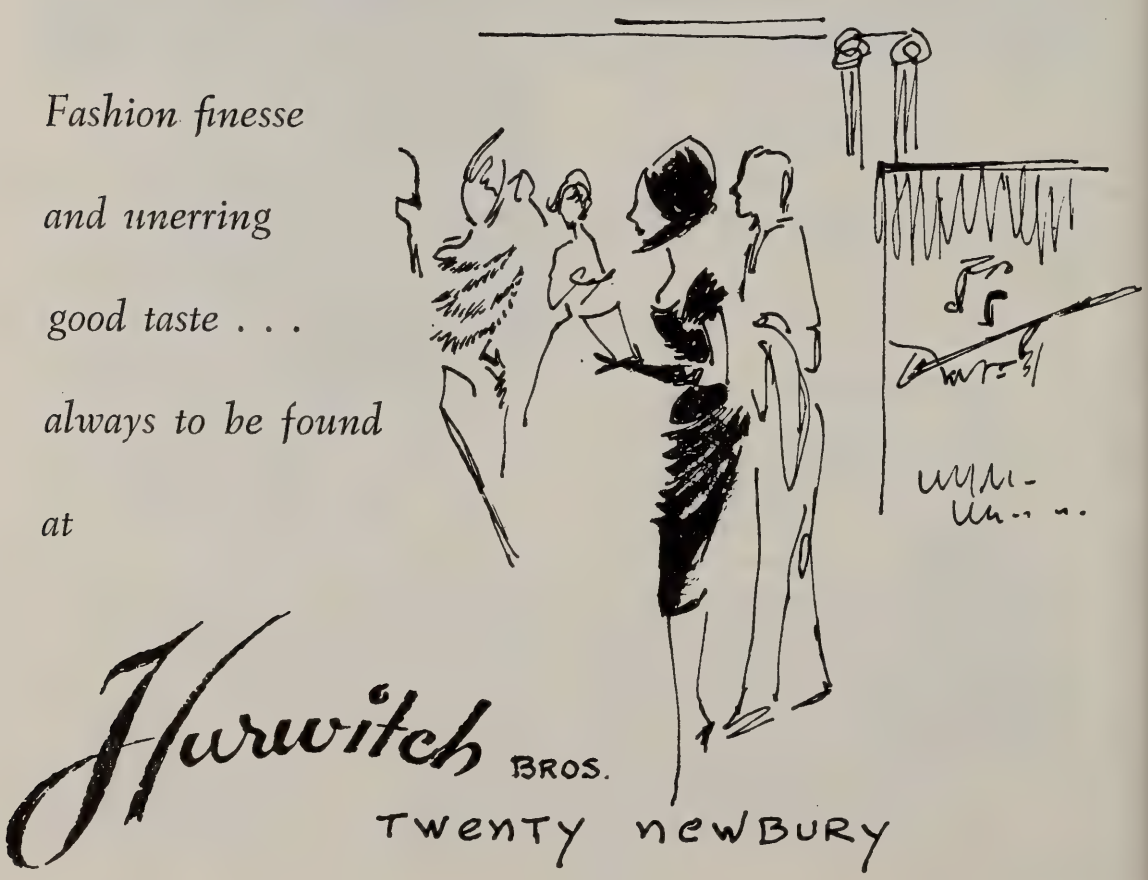
COMING CONCERTS

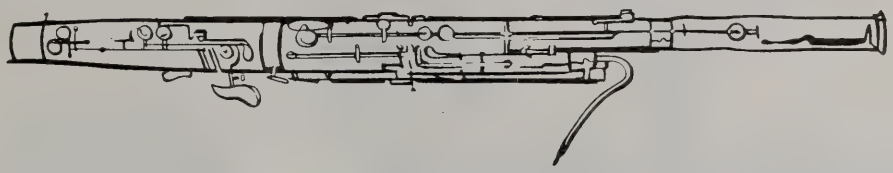
Ernest Ansermet, who will be the Guest Conductor for the next two pairs of concerts in this series, will also conduct the Orchestra through a week's tour December 12–16 in Hartford, Englewood, Brooklyn and New York City. He has been the Director of the *Orchestre de la Suisse Romande* in Geneva for a number of years, and on the most recent of his several visits to the United States, last conducted this Orchestra as Guest in January of 1956. The inclusion of the Etudes for String Orchestra by Frank Martin recalls that Mr. Ansermet has introduced music by this his fellow-countryman on previous occasions. He has a sort of proprietary interest in Falla's ballet *El Sombrero de Tres Picos*, having conducted its original performance in 1919.

Following the tour mentioned above, Charles Munch will return to conduct the concerts following Christmas (December 29–30). His program will consist of Bach's Chorale: "The old year is past," and his Suite No. 3, Mozart's Piano Concerto in E-flat, K. 482, and Mozart's Symphony in G minor, No. 40. The soloist in the Concerto will be Evelyne Crochet, the young French pianist who was first heard with this Orchestra last season, when on January 20-21 she appeared with Francis Poulenc in that composer's Concerto for Two Pianos. Her choice of this, Mozart's Concerto No. 22, is particularly fortunate, since this is one of the finest in his incredible array of works for this form and yet has been performed by this Orchestra only twice: with Egon Petri in 1933 and George Copeland in 1940.

At the concerts of the following week (January 5–6) William Steinberg will be the Guest Conductor. His program will consist of the Eighth Symphony by Beethoven and the Eighth Symphony by Bruckner.

Dr. Munch will return to conduct the twelfth pair of concerts (January 12–13), when the program will consist of a Suite from Handel's Water Music, Walter Piston's Seventh Symphony (first performance at these concerts), and Beethoven's Violin Concerto, with Erica Morini as soloist.





BASSOON: Derived from the relatively rare *dulzian*, *kortholt*, *curtall*, and *fagotto* of the 16th century, the bassoon first gained prominence in the Baroque. In 1659 it made its debut in the operatic orchestra; in 1738, it appeared solo in Handel's *Saul*. The Classic composers recognized and employed it as the natural bass of the oboe family, blending its tones with those of oboe, horn, and clarinet. In the 19th century, its expressive range, spanning three octaves and a fourth, made it a favorite of the Romantics, who wrung from it passages of lyrical tenderness and grotesque mystery. Its modern literature is likewise voluminous.

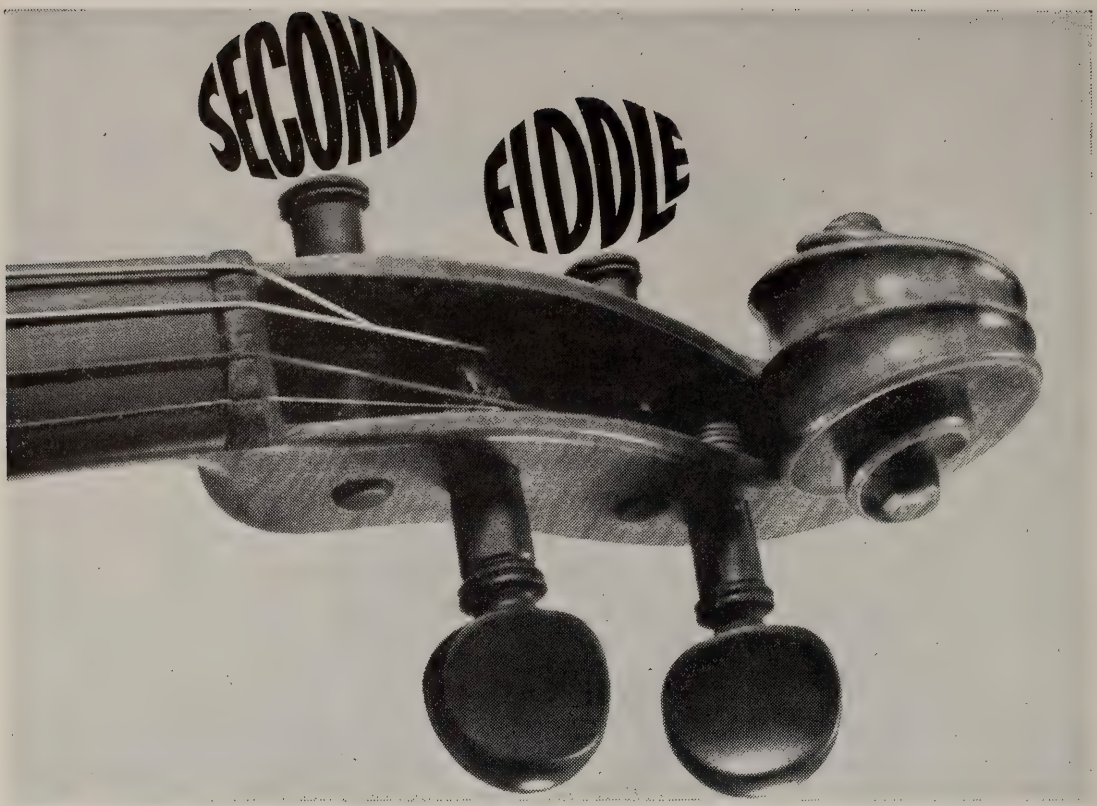
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Seventh Program

FRIDAY AFTERNOON, NOVEMBER 24, *at* 2:15 *o'clock*

SATURDAY EVENING, NOVEMBER 25, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

MOUSSORGSKY Prelude to Khovanshchina

KIRCHNER Sinfonia
(First performance in Boston)

SIBELIUS Symphony No. 5 in E-flat major, *Op.* 82

I. Tempo molto moderato
II. Allegro moderato, ma poco a poco stretto
III. Andante mosso, quasi allegretto
IV. Allegro molto

INTERMISSION

RACHMANINOFF Piano Concerto No. 2, in C minor, *Op.* 18

I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

SOLOIST
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"KHOVANSHCHINA": PRELUDE TO ACT I

By MODEST PETROVICH MOUSSORGSKY

Born in Karevo, in the government of Pskov, March 21, 1839;
died in St. Petersburg, March 28, 1881

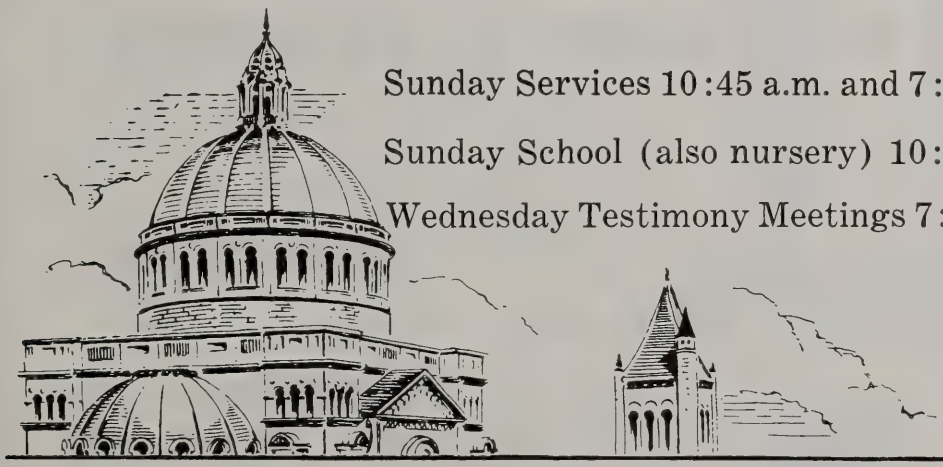
Moussorgsky wrote the larger part of the opera *"Khovanshchina"* between the years 1872 and 1875, working on it intermittently through the remaining six years of his life. His colleague, Rimsky-Korsakov, filled out and fully orchestrated the score in 1881. The first performance was at St. Petersburg in 1885. There was a performance in Moscow in 1897.

The most recent performance of the Prelude in the Friday–Saturday series was on January 7–8, 1955.

The instrumentation of the Prelude calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, timpani, harp, tam-tam, and strings.

"KHOVANSHCHINA is a formidable name, especially when written as *'Chowánschtschina,'* in the German transliteration" (so writes Oskar von Riesemann, in his readable life of Moussorgsky). "The word (the accent is on the first 'a') looks as if it were invented to display the tongue-twisting properties of the Russian language. The last syllables hiss like a brood of snakes. What is the meaning of this monstrous word? Nothing much — its sense is more innocent than one would

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fancy. The last syllables are only a contemptuous suffix in Russian, like '-ery' in English. When the young Czar Peter (not yet 'the Great') was told of a plot that the two Princes Khovansky had formed against him, he dismissed the whole affair with a contemptuous shrug, and the word *'Khovanshchina!'* and gave orders to let the matter drop. The 'dropping' meant that the two Princes Khovansky, father and son, were publicly hanged; but otherwise the conspiracy had no further result, so far as the Russian Empire was concerned." Moussorgsky devised a different end for each of them, to suit his dramatic purposes, but was otherwise essentially faithful to history.

His introduction, Moussorgsky calls "Dawn on the Moskva River." It is a musical landscape in which the composer prepares his audience to see the quarters of the Streltsi in Moscow, in the early morning. Riesemann attributes the "five melodic variations" which are the basis of this prelude to "a method of musical expression long familiar to the Russian people, through their popular songs. When a song is sung in a Russian village — especially by several singers in succession — no two stanzas are usually sung alike. Each singer tries to introduce individual variations in the melody to suit his or her own voice and mood, and in accordance with the meaning of the particular verse. Thus the song loses all rigidity and seems to be a living, breathing organism, capable

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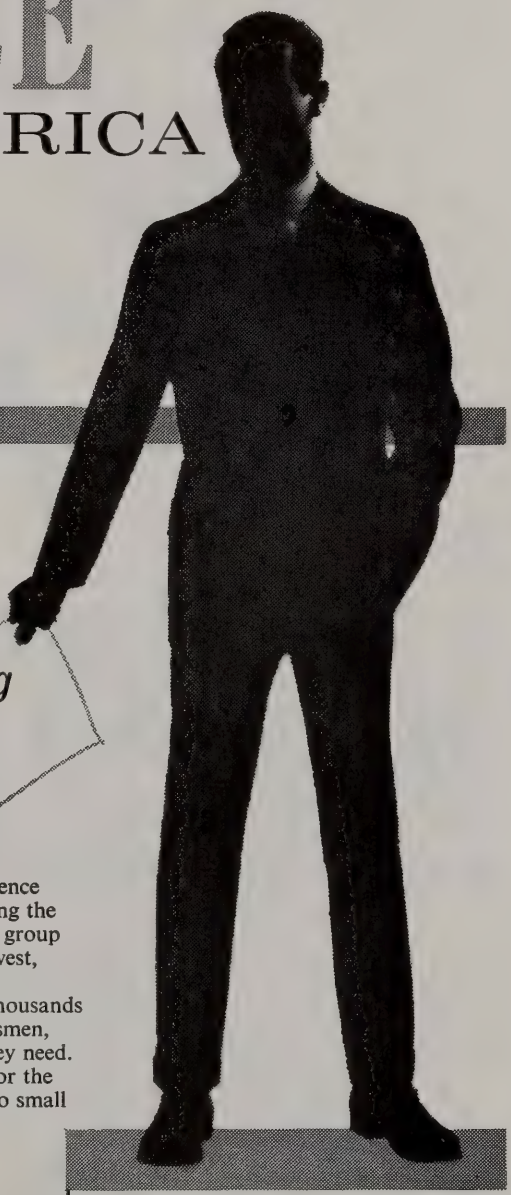
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of varying with every moment. This peculiarity of Russian folk-song becomes in Moussorgsky's hands a most effective means of musical expression, which he employs in many of his works, and nowhere more successfully than in this prelude; it is always the same landscape, somewhat melancholy and monotonous, that we see before us, and yet it seems constantly to change its appearance, in accordance with the changing light."



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By LEON KIRCHNER

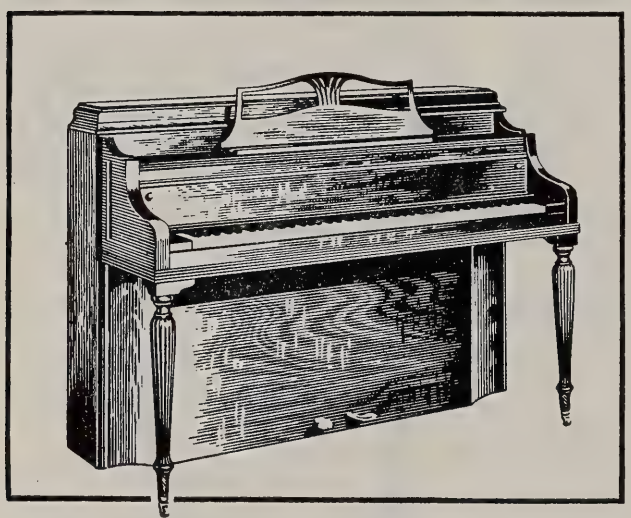
Born in Brooklyn, New York, January 24, 1919

Leon Kirchner wrote his Sinfonia in the years 1949–1950. The work was commissioned by Rodgers and Hammerstein for the League of Composers. It had its first performance by the Philharmonic–Symphony Society of New York on January 31, 1952, under the direction of Dimitri Mitropoulos.

The Sinfonia is actually in two parts and was so performed in New York, but the composer has readily approved the performance of the first alone, as a separate entity.

It is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, tam-tam, snare drum, tenor drum, bass drum, tambourine, suspended cymbal, xylophone, triangle, tubular bells, metal block, harp, celesta, piano and strings.

WHEN his Sinfonia was first performed, Mr. Kirchner answered an inquiry about the score by saying "I don't think that an analysis of the type which usually appears in program notes can help the listener to a finer and deeper appreciation of the score. They are usually a highly superficial and linear form of analysis, resulting in the attention being concentrated on thematic recognition rather than on the organic growth of the work as a whole." Wise and useful advice!



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Leon Kirchner's Toccata was performed by the Boston Symphony Orchestra on February 5–6, when the composer conducted it. It was later performed on tour, including the Orchestra's visit to the Far East. Mr. Kirchner's personal connection with this Orchestra began in the previous year, when he joined the Composition Department in the faculty of the Berkshire Music Center at Tanglewood.

Born in Brooklyn (which was incidentally the birthplace of Aaron Copland and Roger Sessions), Leon Kirchner went with his family to California when he was nine years old and has lived in that State for the greater part of his life. He took his A.B. degree in 1940 from the University of California, and two years later was awarded the George Ladd Travelling Fellowship, the highest form given in music at that institution. After serving with the Armed Forces he returned to the University of California, where he subsequently taught. There followed two Guggenheim Fellowships, after which he taught at the University of Southern California and at Mills College in Oakland, California.

He is now Professor of Music at Harvard.

His works, in addition to the Toccata, are *Letter* and *The Times are Nightfall,* for soprano and piano (1943); *Dawn,* for chorus and organ (1946); Duo for violin and piano (1947); Piano Sonata (1948); String



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• •

As long ago as October, 1949 (in the *Musical Quarterly*), Richard Franko Goldman wrote prophetically of Leon Kirchner, largely on the basis of his Duo for Violin and Piano and his Piano Sonata. "It is not necessary to urge remembrance of his name; it will be heard often enough to impress itself. It is a joy not to have to write that Kirchner is talented or promising; one can write that of at least several dozen others. Kirchner is already the real thing; he is a composer whose music can stand being heard on programs with the music of anyone writing today. . . . Few composers can proportion music of rhapsodic glow so that it does not weary by excess of tone or of length. It is his sense of proportion, perhaps more than any of his other gifts, that stamps Kirchner as a composer who commands himself and his medium absolutely. This control is apparent in the absence of padding, of vul-

* Both String Quartets were given the New York Music Critics' Circle Award.

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garisms, of passages that sound labored, of noise designed to be shocking or merely to be soothing. . . . Kirchner's music recalls Bartók, the most elusive of 20th-century composers, who cannot be imitated and who can only rarely be evoked. Kirchner's music has something of the same darkness, the same poetry, the same disquieting hiddenness; but with Kirchner, as with Bartók, this is a product of temperament and not simply of mannerism.

"The idiom is chromatic, violently dissonant, drivingly rhythmic; the design is clean, the elements succinct. There is every mark of high style, and no evidence of writing to a theory. . . . One could not name Kirchner's teachers by hearing his work, and that is the mark of the discovered individual and of the artist. . . . Kirchner profited from his studies with Schönberg not to be doctrinaire, but to think and work like a composer. . . . The Sonata is the work of a man of forceful, definite, and yet sensitively constituted personality; the music requires

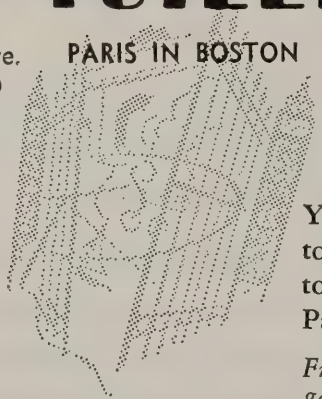
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thoughtful assimilation by anyone who essays to play it, but it repays the thought and rewards study."

Quoting the above for a recording of Kirchner's Trio and Sonata Concertante under the Epic label, Klaus G. Roy wrote:

"The basic profile so perceptively drawn by Mr. Goldman has not changed in the seven years since this was written; but growth there has surely been. What Kirchner himself has to say about the philosophy of his music-making reveals the distance, the disinterest — if not indeed the aversion — he seems to harbor for the so-called neo-classical movement, whose primary exponents (yet so vastly different) have been Stravinsky, Prokofiev, and Hindemith. Kirchner is an ardent romanticist, if such classification and labeling were ever fair; he is an expressionist of fierce conviction and personal intensity, a believer in art for art's sake: truly a disciple — though not at all an obedient pupil — of Bloch, Sessions, Schönberg, and Bartók. Yet it is strange that the man he quotes in the following statement, the 17th-century astronomer Johann Kepler, has recently inspired none other than Paul Hindemith to write an opera about him, called 'The Harmony of the World.' Here is the musical credo of Leon Kirchner:

" 'I have attested it as true in my deepest soul and I contemplate its beauty with incredible and ravishing delight.' So Kepler greeted the

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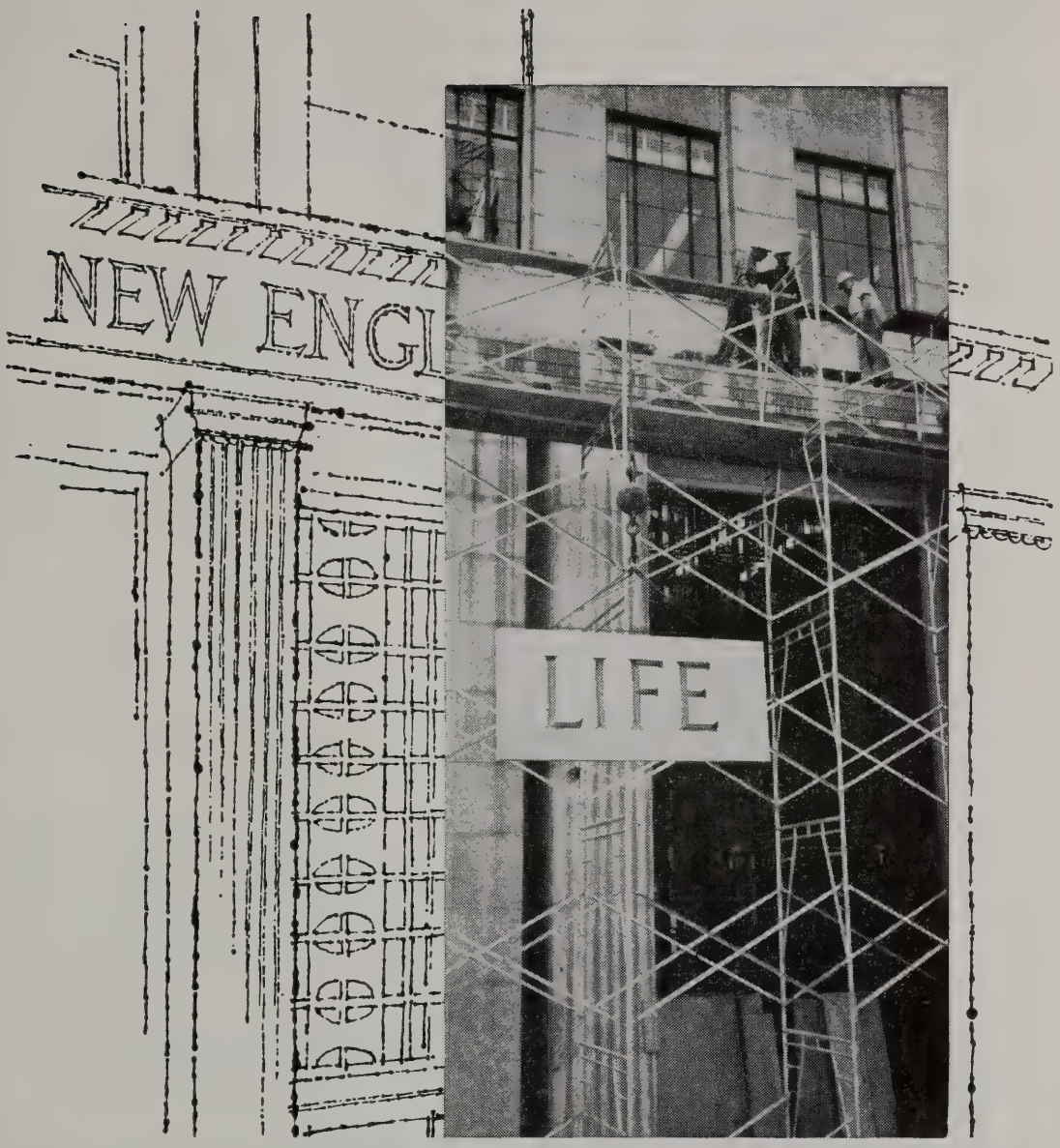
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harmonious system of the universe as portrayed by Copernicus. If, in this sense, the quasi-arithmeticians, the new æsthetic engineers of music, were to greet the creative act, what wonderful, æsthetic pleasure we could realize in the imaginative invention of their scores. Unfortunately this is not the case It is my feeling that many of us, dominated by the fear of self-expression, seek the superficial security of current style and fad — worship and make a fetish of complexity, or with puerile grace denude simplicity; Idea, the precious ore of art, is lost in the jungle of graphs, prepared tapes, feedbacks and cold stylistic minutiæ.

"An artist must create a personal cosmos, a verdant world in continuity with tradition, further fulfilling man's 'awareness,' his 'degree of consciousness,' and bringing new subtilization, vision and beauty to the elements of experience. It is in this way that Idea, powered by conviction and necessity, will create its own style and the singular, momentous structure capable of realizing its intent."



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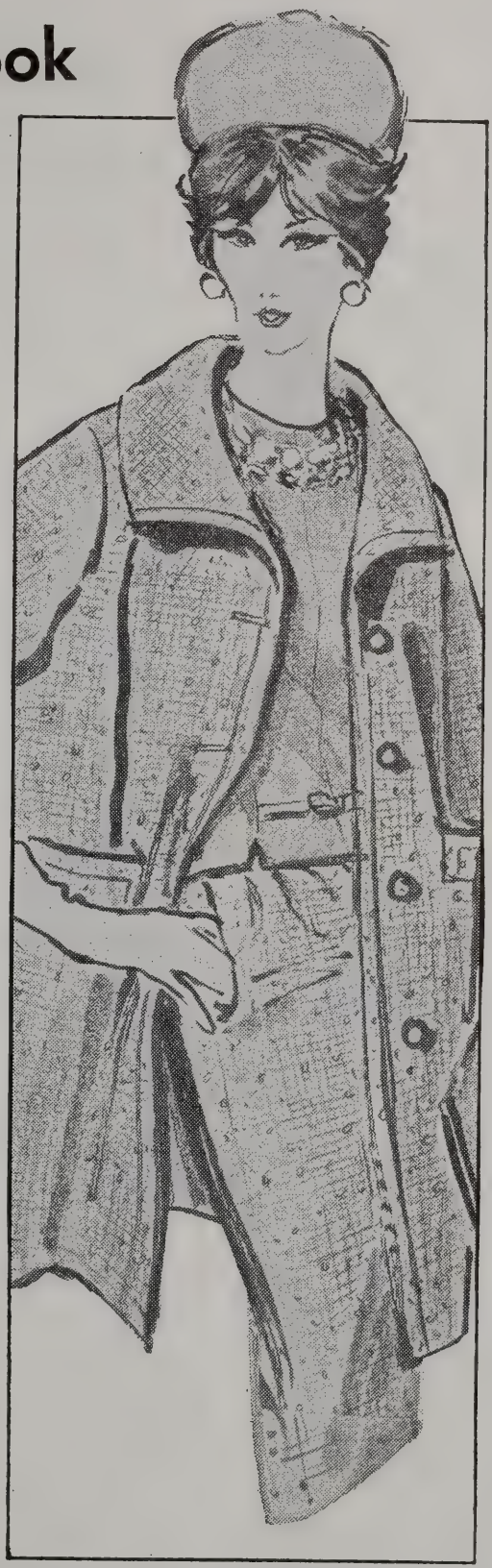
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Born in Tavastehus, Finland, December 8, 1865;
died in Järvenpää, September 20, 1957

The Fifth Symphony was composed in the last months of 1914, and first performed at Helsinki, December 8, 1915. Sibelius revised the Symphony late in 1916, and the revision was performed December 14 of that year. There was a second revision which brought the score into its final form in the autumn of 1919. In this form it was performed at Helsinki, November 24, 1919, and repeated November 27 and 29. The first English performance was on February 12, 1921, the composer conducting. The first American performance was by the Philadelphia Orchestra, October 21, 1921. The first performance in Boston was by the Boston Symphony Orchestra, April 7, 1922.

The most recent performance at these concerts was February 29–March 1, 1952, Leonard Bernstein conducting.

It is scored for 2 flutes, 2 clarinets, 2 oboes, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, timpani and strings.

AFTER writing his Fourth Symphony in 1911, Sibelius returned to his program music, and composed *The Dryad* in 1911, the *Scènes Historiques* in 1912, *The Bard* and *Luonnotar* in 1913, *Oceanides* in the spring of 1914. In May and June there came the distraction of his visit to America. Back in Finland in July, he abandoned an idea for



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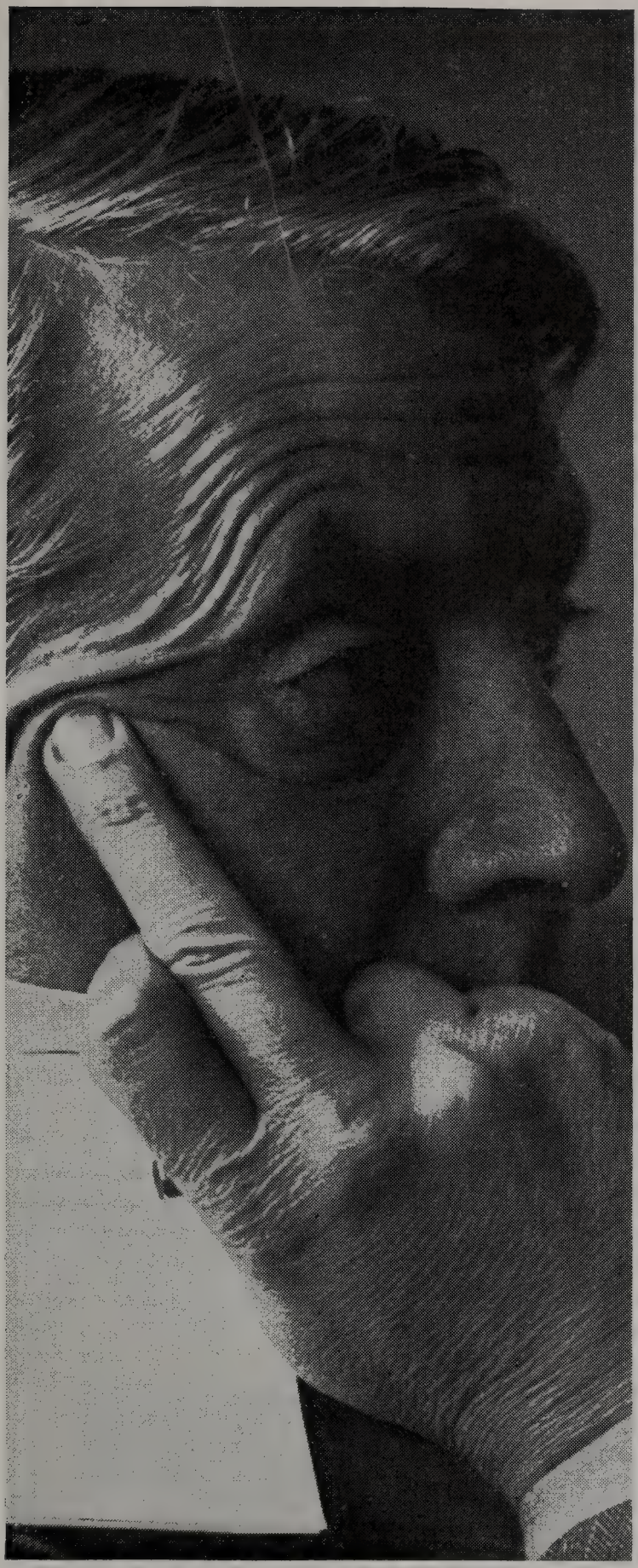


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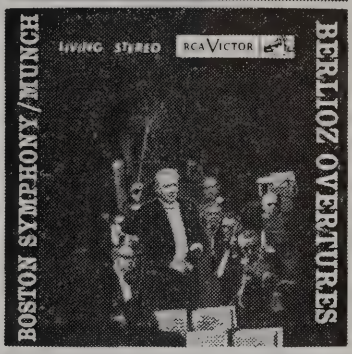
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another tone poem *King Fjalar,* rejected proposals for an opera and a ballet. His musical thoughts were taking a symphonic trend once more, fixing his purpose upon what was to become the Fifth Symphony.

"I cannot become a prolific writer," so he expressed himself in a letter at this time, when he was pressed for a ballet (which was the composer's best chance at that moment for immediate gain and fame). "It would mean killing all my reputation and my art. I have made my name in the world by straightforward means. I must go on in the same way. Perhaps I am too much of a hypochondriac. But to waste on a few *pas* a motif that would be excellently suited to symphonic composition!"

The above quotation is taken from the book of Karl Ekman on Sibelius, an invaluable record of the course of the composer's thought and work, with remarks drawn from his diary and letters, or noted down in a series of conversations. Mr. Ekman shows how Sibelius composed his Fifth Symphony in response to an inner compulsion, and in spite of discouraging outward circumstances.

The World War descended like a pall over Europe. It cut him off from his publishers in Germany, and from the royalties which should have come to him from performances. Sixteen "minor compositions," written between August and November, became to him a source of needed income, and a refuge from the dark period they marked. The Fifth Symphony, according to Mr. Ekman, was a reaction from these events. The composer, who had increasingly developed a personal expression, independent of current musical tendencies, now withdrew

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quite definitely from the distraught external world into those inner symphonic springs which had always been the true source of his creative growth. There seems to have been a resurgence of radiant and vital qualities in his art, a kind of symphonic affirmation which had been dormant since the Second Symphony of 1902, the more restrained but bright-voiced Third of 1908. In the Fifth Symphony, this mood found a new awakening, a new expansion. As the Fifth Symphony was taking shape, Sibelius wrote of "this life that I love so infinitely, a feeling that must stamp everything I compose." And the following lines are taken from his diary, at the end of September: "In a deep dell again. But I begin already dimly to see the mountain that I shall certainly ascend. . . . God opens his door for a moment and his orchestra plays the fifth symphony."

Questioned about his Fifth Symphony, Sibelius spoke of it with his usual disinclination to discuss his works. "I do not wish to give a reasoned exposition of the essence of symphony. I have expressed my opinion in my works. I should like, however, to emphasize a point that I consider essential: the directly symphonic is the compelling vein that goes through the whole. This in contrast to the depicting."

The Fifth Symphony did indeed intensify the cleavage between the

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vividly descriptive music which was the invariable order of the day, and the thoughts of the lone symphonist, following some urge in no way connected with the public demand or general expectation of 1915. It is only in recent years that music steeped in exotic legend has become quite outmoded, and the symphony unadorned once again eminently desirable.

The new symphony was first performed on the occasion of the fiftieth birthday of Sibelius, at a concert in Helsinki, December 8, 1915, Kajanus conducting. The composer was much fêted. Through October and November, 1916, he took up the work again, rewrote it in a more concentrated form. The revision was performed on December 14, 1916, at Helsinki, Sibelius conducting. In the summer of 1917, Sibelius had thoughts of a new symphony, his first important work of the war period other than the Fifth Symphony. At the same time he contemplated a "new and final revision" of the Fifth. By the new year of 1918 the fever of social disruption had spread into Finland, and the composer, much harassed by troublous times, put his music regretfully aside. In the spring of 1918, peace restored, he returned to his scores with renewed energy. Soon the Sixth and Seventh Symphonies were both projected, and the serious work of complete revision of the Fifth

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embarked upon. He noted his progress in an interesting letter of May 20, 1918, which gives evidence of a revision drastic indeed:

"My new works – partly sketched and planned.

"The V Symphony in a new form, practically composed anew, I work at daily. Movement I entirely new, movement II reminiscent of the old, movement III reminiscent of the end of the I movement of the old. Movement IV the old motifs, but stronger in revision. The whole, if I may say so, a vital climax to the end. Triumphal." And after characterizing the two new symphonies, he adds – "it looks as if I were to come out with all these three symphonies at the same time."

But this was not to be. Time and careful revision were to go into each work before its maker was ready to relinquish it to his publisher. The final revision of the Fifth was not completed until the autumn of 1919. The Sixth was finished in 1923, the Seventh in 1924. Thus did the last three symphonies undergo a slow and laborious process of crystallization. "The final form of one's work," so Sibelius told his biographer, "is indeed dependent on powers that are stronger than one's self. Later on one can substantiate this or that, but on the whole, one is merely a tool. This wonderful logic – let us call it God – that governs a work of art is the forcing power."

• •

To a world steeped in lavish colorings, tending toward swollen orchestrations, lush chromatizations, Sibelius gave a symphony ele-

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mentary in theme, moderate, almost traditional in form, spare in instrumentation. The themes at first hearing are so simple as to be quite featureless; the succession of movements makes no break with the past. However, any stigma of retrogression or academic severity is at once swept aside by the music itself. It goes without saying that Sibelius set himself exactly those means which the matter in hand required, and using them with consummate effectiveness created a sound structure of force, variety and grandeur which no richer approach could have bettered. Once embarked upon a movement, even from apparently insignificant beginnings, this unaccountable spinner of tones becomes as if possessed with a rhythmic fragment or a simple melodic phrase. When his imagination is alight, vistas unroll; the unpredictable comes to pass. There was in Beethoven a very similar magic; and yet Sibelius could never be called an imitator. It is as it an enkindling spark passed in some strange way across a century.

The thematic basis of the first movement is the opening phrase, set forth by the French horn. The whole exposition of this theme is confined to the winds, with drums. The second subject enters in woodwind octaves. The strings simultaneously enter with a characteristic background of rising tremolo figures, and in the background, through the first part of the movement, they remain. A poignant melody for the

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bassoon, again set off by the strings, brings a greater intensification (in development) of the second subject. The climax is reached as the trumpets proclaim the motto of the initial theme, and the first movement progresses abruptly, but without break into the second, which in character is an unmistakable scherzo. The broad 12/8 rhythm of the first movement naturally divides into short bars of triple rhythm (3/4) as a dance-like figure is at once established and maintained for the duration of the movement. The initial subject of the first movement is not long absent, and brings the concluding measures.*

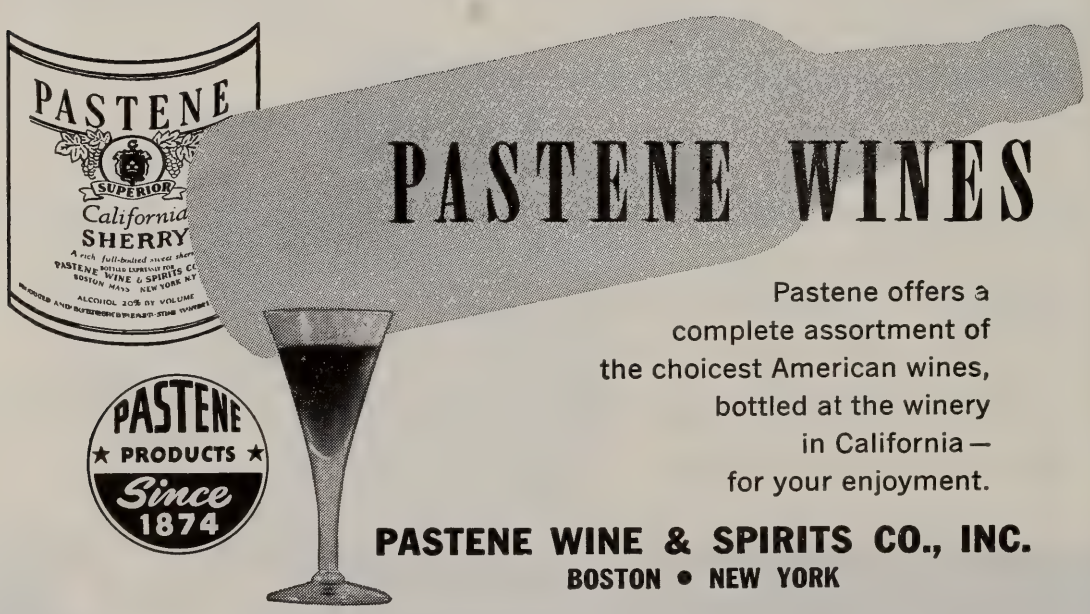
The slow movement consists of a tranquil and unvarying allegretto, for this symphony discloses no dark or agonized pages. The movement develops as if in variations a single theme of great simplicity and charm, which changes constantly in melodic contour, but keeps constant rhythmic iteration until the end. The theme sometimes divides from

* Cecil Gray has discussed at length whether these two continuous movements should be considered as one, and decided in favor of this point of view, for although they differ in character, he found them sufficiently integrated by the recurrence of the first theme in the second movement. Sibelius in his score left no clue, for he did not number the movements. The composer's intentions are subsequently revealed in his letter (quoted on page), where he clearly mentions the four movements by number. Mr. Gray is exonerated in that he considers the point really academic, and far less significant than the tendency in the jointure of the two toward the complete integration of the Seventh.

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quarter notes into an elaboration of eighths, after the classic pattern. There are tonal clashes of seconds, which, however, are no more than piquant. The little five-bar coda in the wood winds is worthy of Beethoven or Schubert.

Characteristic of the final movement (and of Sibelius in general) is its opening – a prolonged, whirring figure which at first gathers in the strings, and as it accumulates momentum draws in the wind instruments. This introduces an even succession of half-notes (first heard from the horns) which, of elemental simplicity in itself, is to dominate the movement. Another important subject is given to the wood winds and cellos against chords of the other strings and the horns. An episode in G-flat major (*misterioso*) for strings, muted and divided, leads to the triumphant coda of heroic proportions, and the repeated chords at the end, with tense pauses between. "The Finale," as Lawrence Gilman has written, "is the crown of the work, and is in many ways the most nobly imagined and nobly eloquent page that Sibelius has given us."

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RACHMANINOFF

The Expatriate Who Remained Russian

On December 23, 1917, a peasant sleigh, or *reggi*, popularly known as a "hen basket," crossed the Russian frontier into Finland in a driving snowstorm. In it were Sergei Rachmaninoff, his wife, and their two little girls. This family, not in sympathy with the Bolshevist regime, then two months old, were fleeing their country, and would never see it again. It was a more or less legitimate departure, for Rachmaninoff had used as an excuse an invitation to give ten concerts in Scandinavia, had obtained passports, and was taking with him a small amount of luggage and no more than the 500 rubles apiece which the regulations allowed.

This was more than a clean break. It was a vital step in the composer's life, changing it completely. No citizen of Russia was a more inbred "bourgeois" according to the then new Bolshevist point of view. Rachmaninoff, drawn increasingly into the life of a travelling virtuoso, settling ultimately in America, remained at heart an artist of a vanished Russia. Those who remember his gaunt figure and his

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electrifying performances have beheld a link between the age of Tchaikovsky and our musical world of yesterday.

Nineteen years after Rachmaninoff's death, his place in the development of Russian music is anything but clear and fixed. To those who remember his playing he is still a vivid character. His music is not forgotten. His Second and Third Piano Concertos, his "Paganini" Variations, his Second Symphony, some of his shorter piano pieces are still often performed. They are not only not in accord with present musical trends – they never were in accord with any school of musical thought after the composer had emerged as a very young man from the classical contrapuntal drilling of his teacher Taneiev, from the stylistic domination of his adviser, friend and idol, Tchaikovsky. Artistically he was the principal, really the only important successor of Tchaikovsky. He has been labelled "post Romantic," with some justice, but the label is misleading. The true character of his music, more easily felt than described, has a kind of reserve, an individual dark quality not Tchaikovskian. In short, it is the music of a lonely, a seclusive, and through the last half of his seventy years, an expatriated artist.

His style of playing directly reflected his music, and in this sense his works for piano perpetuate a pianistic tradition. A pianist, unlike

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a composer, can hope to become nothing better than a memory, and eventually, in rare cases, a legend. He may leave pupils to continue in his image. Unfortunately, Rachmaninoff left no circle of pupils, for he had not the teacher's gift of imparting.

Rachmaninoff has been quoted as saying that he was always beckoned in three directions — he had undisputed talents as a composer, a pianist, a conductor. This was probably the main cause of his unhappiness through his life. It is constantly evident that his deepest desire was to compose. While composing offers endless possibilities to an imaginative mind, conducting seasons of concerts or operas, touring hither and yon as a virtuoso with the same piano pieces, confine the imagination and give a restless artist a sense of futility. The successful conductor and performer can easily support his family, though often *in absentia*. The composer earns a precarious living, even though, as in Rachmaninoff's case, he finds ready publication. Rachmaninoff's fondest hope was to compose successfully. He sought retirement again and again for this purpose in order to compose — for a time in a suburban house of Dresden, later near Lucerne, later still in a villa outside of Paris. Sometimes musical images came easily, sometimes they did not. Always he was unsatisfied, doubtful. He went through fits of despondency — the worst, but not the last, in 1901, when, taking

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hypnotic treatment, he emerged by composing his Second Piano Concerto.

When he came to America just before the close of the First World War, he settled into a pattern of recital tours here and abroad, giving from fifty to sixty concerts in a season. This continued through twenty-five years, and allowed little time for creative thoughts. He composed in his twenty-five American years his Fourth Piano Concerto (1917–27), his Third Symphony (1935–36), the Rhapsody on a Theme of Paganini (1934) and the Symphonic Dances (1940–41), works depending more than their predecessors on bravura display.

It was circumstance rather than inclination that tied him finally, and for a number of years, to what he once called "compulsory concert service." Rachmaninoff was grateful to this country for the recognition and security it gave him, and at last became an American citizen, but his friends here were mostly Russian emigrés. He was homesick for Russia, but for a Russia that no longer existed. He was bitterly opposed to the Soviet government, and that government officially banned his music from all performance as emanating from the old regime. Since his death his music has been completely reinstated.

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From a class-conscious point of view the Soviet ministry in the thirties could not have approved Rachmaninoff, for he was born of the old-time landed gentry. His father, who acquired by marriage seven estates and lost them all by incompetence and profligacy, would not have considered allowing a son of his to look upon music as anything more than a parlor pastime. The family debacle, however, left him stranded in Moscow and on his own. He found good teachers at the Conservatory, was housed and befriended by Sverev when he couldn't pay, was disciplined by Taneiev out of the dilettante ways to which he had been born, and, inspired by Tchaikovsky, he soon distinguished himself as a brilliant beginner. His first ambition was to compose, but he also soon proved his exceptional ability both as conductor and as pianist. He could have been assured, even then, a career in either field. His first fame, both in Russia and abroad, came through a single short piano piece. It was one of a set of preludes, and not conspicuously better than its fellows. For some unexplained reason, popular fancy fastened upon the Prelude in C-sharp minor. He was offered

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concert engagements in England in order that he might be observed playing it. He was plagued with demands for the Prelude in C-sharp minor through the remainder of his life.

Rachmaninoff was steeped in the ways of the old Moscow cult, a musical atmosphere heavy with unabashed sentiment and sensual appeal. The esthetically opposed St. Petersburg group, the "Mighty Group," then including Rimsky-Korsakov and the critic César Cui, while not personally hostile, looked down upon the Moscow group as "gypsy" composers, and indeed these frequented night clubs with gypsy bands, reminiscent of what other cults have done in pursuit of "folk" material. Rachmaninoff's songs, the most numerous department of his works, owe something to this early interest, and also his orchestral Capriccio on Gypsy Themes.

Rachmaninoff's opera *Aleko* was a student work. The short operas *The Miser Knight* and *Francesca da Rimini* never took hold, partly because of unfortunate librettos, but also because their composer was not sufficiently at home in the theatre. His choral symphony *The Bells* (after Edgar Allan Poe), composed in 1913, and his Vesper Mass for Male Voices (1915) were named by the composer as his two first preferences among his works. If his judgment may be accepted (it

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must be borne in mind that composers sometimes defend their neglected children), these might be called the apex in the graph of his development.

Soviet writers have recently remarked that Rachmaninoff would have found a closer affinity with basic Russian culture if he had remained in the land of his birth. He never even considered such an alternative. It is conceivable that, had he stayed, he might have been unmolested on account of his artistic reputation, but it is probable that, being of the wrong class, he would have been for years relegated to inaction and obscurity.

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Composed in the year 1900, Rachmaninoff's Second Concerto for Pianoforte was first performed by the Philharmonic Society of Moscow on October 27, 1901, the composer as soloist. (There had been a performance of the last two movements at a benefit concert December 2, 1900.) It was published in the same year. The first performance in New York was by the Russian Symphony Society, November 18, 1905 when Raoul Pugno was the pianist. The Boston Symphony Orchestra, under Max Fiedler, first played this concerto in New York, December 3, 1908, with Ossip Gabrilowitsch as soloist. The composer played at the first Boston performance, December 17, 1909. Subsequent performances have been as follows: November 17, 1916 (Ossip Gabrilowitsch); January 31, 1919 (Sergei Rachmaninoff); January 27, 1922 (Wilhelm Bachaus); January 25, 1926 (Monday Evening Concert – Jesús María Sanromá); April 12, 1935 (Walter Gieseking); October 26, 1945 (Alexander Brailowsky); October 14, 1949 (Byron Janis); November 27–28, 1953 (Zadel Skolovsky).

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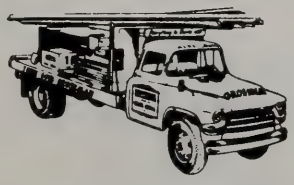
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This concerto gained for the composer, in 1904, the Glinka prize of five hundred roubles, founded by the publisher Belaiev.

IT WAS his Second Concerto which contributed more than any other piece to the early popularity of Rachmaninoff. The curious circumstances under which he wrote it have been disclosed in his memoirs.* For two years Rachmaninoff suffered from a "mental depression," connected with certain *contretemps* in his career as composer and conductor in Moscow. His friends, alarmed at his state of apathy, tried various means of rousing him. A visit to Tolstoy at Yasnaya Polyana was ineffective, but treatment under Dr. Nicolai Dahl, a radical in his profession, and a pioneer in the field of auto-suggestion, had very decided results. "My relations had told Dr. Dahl," wrote Mr. Rachmaninoff, "that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose. Dahl had asked what manner of composition they desired and had receive the answer, 'A Concerto for pianoforte,' for this I had promised to the people in

* "Rachmaninoff's Recollections," Told to Oskar von Riesemann.

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London and had given it up in despair. Consequently I heard the same hypnotic formula repeated day after day while I lay half asleep in an armchair in Dahl's study. 'You will begin to write your Concerto. . . . You will work with great facility. . . . The Concerto will be of an excellent quality. . . .' It was always the same, without interruption. Although it may sound incredible, this cure really helped me. Already at the beginning of the summer I began again to compose. The material grew in bulk, and new musical ideas began to stir within me – far more than I needed for my Concerto. By the autumn I had finished two movements of the Concerto – the Andante and the Finale – and a sketch for a Suite for two pianofortes whose Opus number 17 is explained by the fact that I finished the Concerto later by adding the first movement. The two movements of the Concerto (Op. 18) I played during the same autumn at a charity concert directed by Siloti. The two movements of my Concerto had a gratifying success. This buoyed up my self-confidence so much that I began to compose again with great keenness. By the spring I had already finished the first movement of the Concerto and the Suite for two pianofortes.

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certo to him. As the piece had had a great success in Moscow, everyone began to wonder what possible connection it could have with Dr. Dahl. The truth, however, was known only to Dahl, the Satins,* and myself."

Rachmaninoff's latest biographer, Victor Seroff, tells us that the second theme of the last movement was actually composed by Rachmaninoff's friend, Nikita Morozov. "Sergei heard this melody which Morozov composed and remarked: 'Oh, that is a melody I should have composed.' Morozov, who worshiped his friend, said calmly: 'Well, why don't you take it?' "

* The Satins were the friends with whom he stayed at that time. He was married to Natalie Satin, April 29, 1902.

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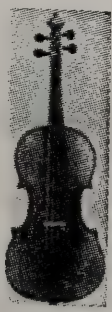
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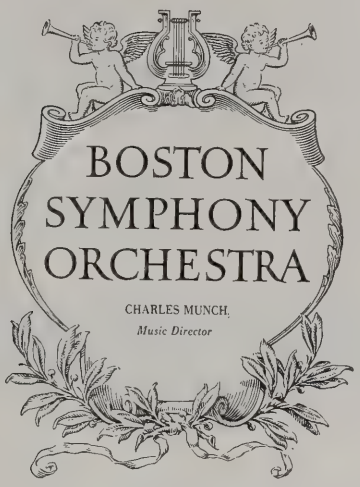
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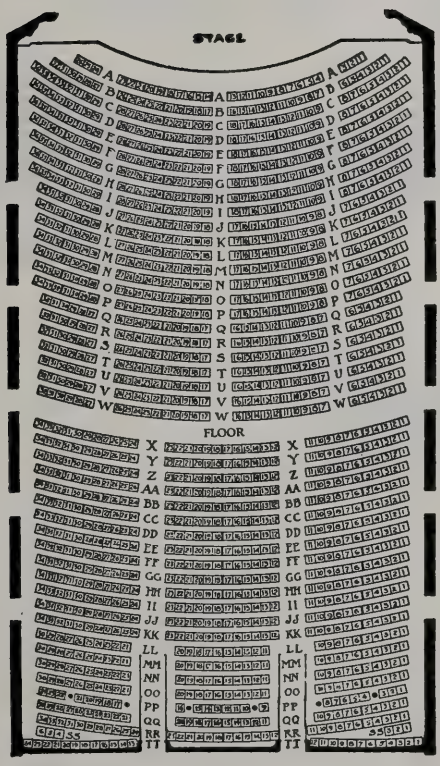
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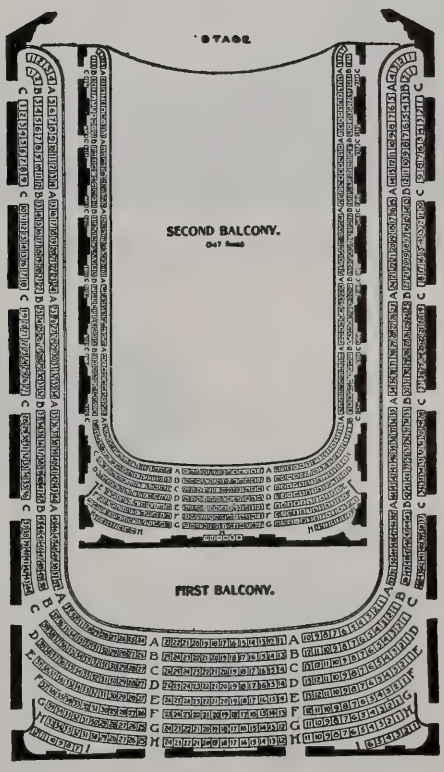
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Eighth Program

FRIDAY AFTERNOON, DECEMBER 1, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 2, *at* 8:30 *o'clock*

ERNEST ANSERMET, *Guest Conductor*

BACH Suite No. 2, in B minor, for Flute and Strings

Overture
Rondo
Bourrées I and II
Polonaise and Double
Badinerie

Flute Solo: DORIOT ANTHONY DWYER

STRAVINSKY Symphony in Three Movements

I. Allegro
II. Andante
III. Con moto

INTERMISSION

DEBUSSY *"Prélude à l'Après-midi d'un Faune"
(Eclogue by Stéphane Mallarmé)

MOUSSORGSKY "Pictures at an Exhibition" (Piano Pieces, Arranged for Orchestra by Maurice Ravel)

Promenade – Gnomus – Promenade – Il vecchio castello – Tuileries – Bydlo – Promenade – Ballet of Chicks in Their Shells – Samuel Goldenburg and Schmuyle – Limoges: The Marketplace – Catacombs (Con mortuis in lingua mortua) – The Hut on Fowls' Legs – The Great Gate of Kiev.

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

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Samuel Mayes
Alfred Zighera
Jacobus Langendoen
Mischa Nieland
Karl Zeise
Martin Hoherman
Bernard Parronchi
Richard Kapuscinski
Robert Ripley
Winifred Winograd
Louis Berger
John Sant Ambrogio

Basses

Georges Moleux
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
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Gino Cioffi
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Ninth Program

FRIDAY AFTERNOON, DECEMBER 8, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 9, *at* 8:30 *o'clock*

ERNEST ANSERMET, *Guest Conductor*

BRAHMS *Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

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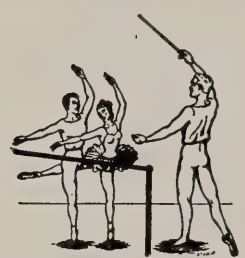
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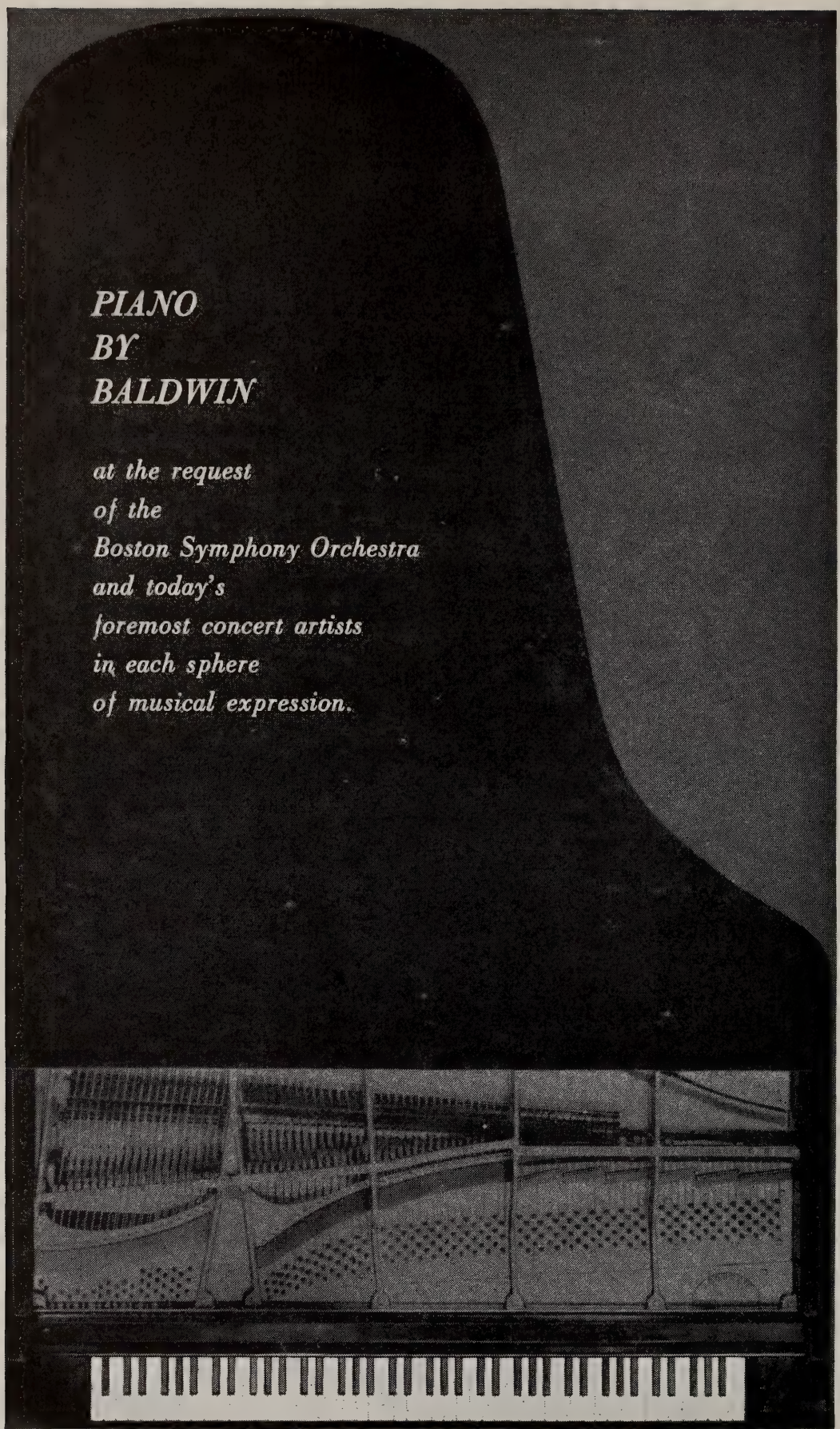
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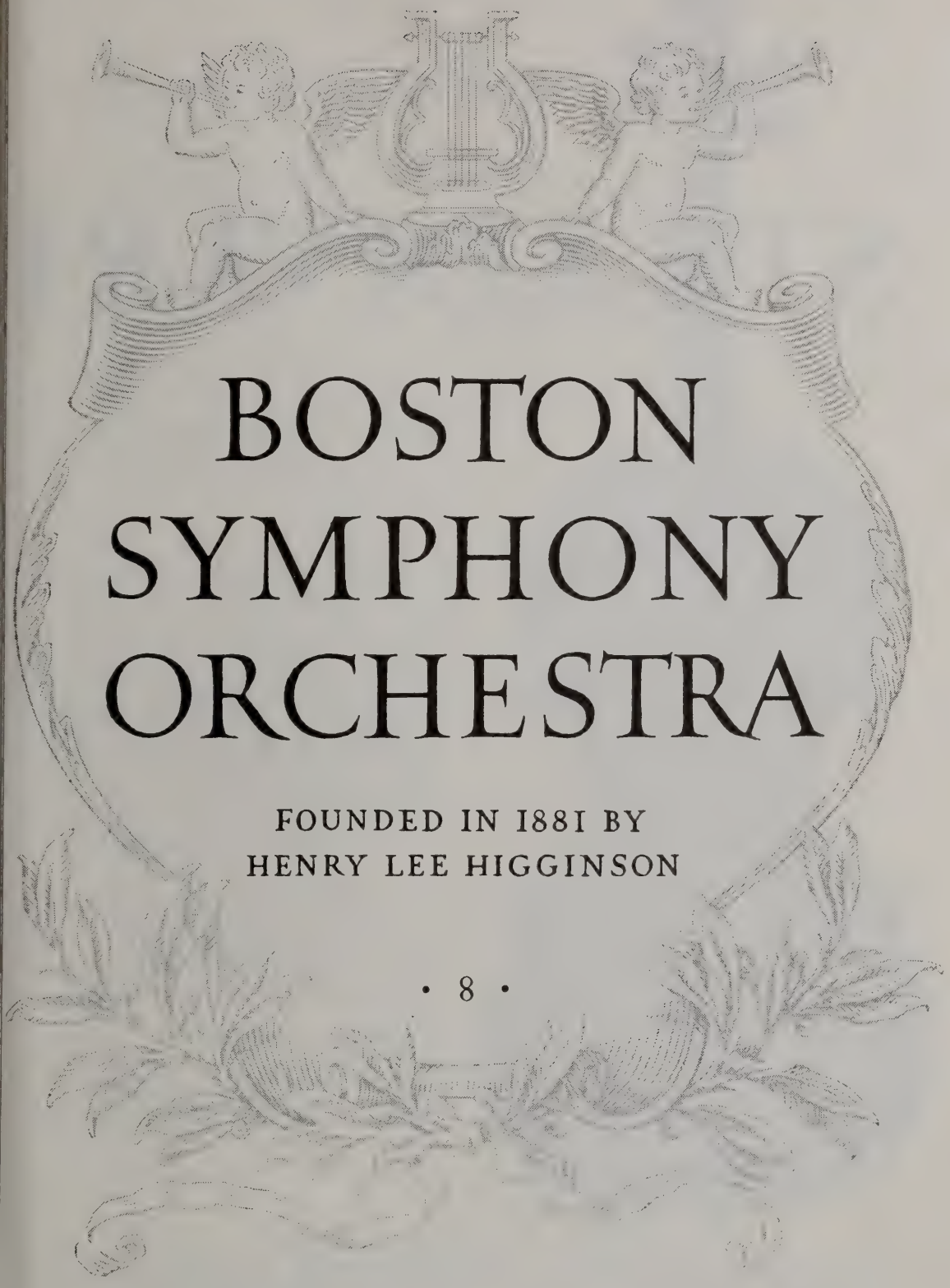
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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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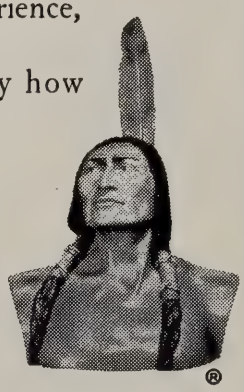


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ERNEST ANSERMET

Ernest Ansermet, born in Vevey, Switzerland, November 11, 1883, began his career as a professor of mathematics at the University of Lausanne, and at the Sorbonne, but studied music with Denéréaz in Lausanne, Gédalge in Paris, and Otto Barblan and Ernest Bloch in Geneva. He became conductor of the Kursaal concerts in Montreux in 1912, and succeeded Stavenhagen as director of the Geneva Subscription Concerts in 1914. In 1915 he toured Europe and both Americas as conductor of Diaghileff's *Ballet Russe.* In 1918 he founded the *Orchestre de la Suisse Romande.* He has conducted the symphony orchestras of South America and the United States in several seasons. Having conducted concerts over Radio Berne during the war, he resumed his activities as guest conductor in Europe in 1946, and returned to this country in the season 1947–1948 for guest appearances. On January 25, 28–29, 1949, he appeared as guest conductor of this Orchestra. In the season of 1951–1952, he conducted the concerts from December 14 to February 9, during the illness of Dr. Munch, and again conducted December 30–January 7, 1956.

The *Orchestre de la Suisse Romande* still commands most of his time.

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SUBSCRIBERS' EXHIBITION

The annual exhibition of paintings by Boston Symphony Orchestra Subscribers and Friends, as well as members of the Orchestra, will continue through December 9. Next week the pictures shown will be listed in this space.

• •

BOSTON SYMPHONY PORTRAITS

Photographic portraits of each member of the Boston Symphony Orchestra have been made by Milton Feinberg of Boris and Milton, and may be seen in the cases in the Gallery each week. The photographs shown this week will consist of the viola section.

FRANK MARTIN

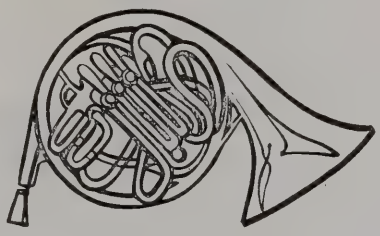
There are people who make no particular impression on us until some accident throws us much in their company, and who then reveal unsuspected qualities of mind and heart. Frank Martin is perhaps a composer of this sort. He is neither dull nor conventional; but his lively intelligence and fancy are controlled by a kind of musical good breeding, a gentleness and sobriety of style, by which our attention is not instantly arrested. In this respect he is the precise opposite of his fellow-citizen, Ernest Bloch, a composer who beats his breast and cries aloud to high heaven. Out of the tragic sufferings of his race Bloch has indeed written some splendid

(Continued on page 476)

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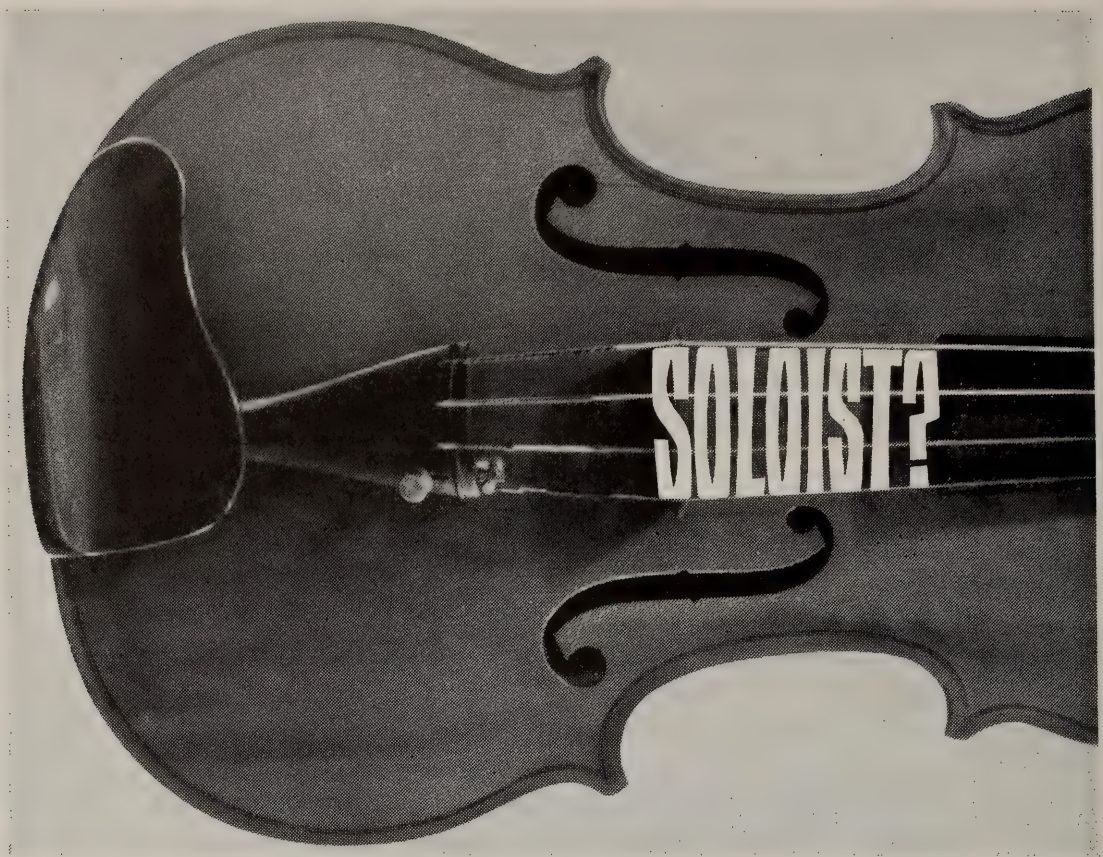
FRENCH HORN: Great ancestor of the French horn—and, indeed, of all horns—was the *lur* of Bronze Age Europe, fashioned first from a mammoth's tusk and later from metal. The noble tone of the *lur*, similar to the modern French horn, was not maintained in the medieval instruments. But the gold or ivory *oliphant*—the horn of Roland—became a valued insigne of knighthood in the Middle Ages. The first known circular horns came from 14th-century England and settled in France, where the *waldhorn* began to resemble the modern French horn before 1700. Scarlatti and Handel helped to popularize it; the Classic composers used it increasingly. Their technical demands led to the development of the valve horn, which gradually supplanted the older hand horn between 1830 and 1880.

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Eighth Program

FRIDAY AFTERNOON, DECEMBER 1, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 2, *at* 8:30 *o'clock*

ERNEST ANSERMET, *Guest Conductor*

BACH Suite No. 2, in B minor, for Flute and Strings

I. Overture
II. Rondeau
III. Sarabande
IV. Bourrées I and II
V. Polonaise and Double
VI. Menuett
VII. Badinerie

Flute Solo: DORIOT ANTHONY DWYER

STRAVINSKY Symphony in Three Movements

I. Allegro
II. ∫Andante
III. ⌡Con moto

INTERMISSION

DEBUSSY "Prélude à l'Après-midi d'un Faune"
(Eclogue by Stéphane Mallarmé)

MOUSSORGSKY "Pictures at an Exhibition" (Piano Pieces, Arranged for Orchestra by Maurice Ravel)

Promenade – Gnomus – Promenade – Il vecchio castello – Tuileries – Bydlo – Promenade – Ballet of Chicks in Their Shells – Samuel Goldenburg and Schmuyle – Limoges: The Marketplace – Catacombs (Con mortuis in lingua mortua) – The Hut on Fowls' Legs – The Great Gate of Kiev.

Harpsichord by courtesy of Eric Herz

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

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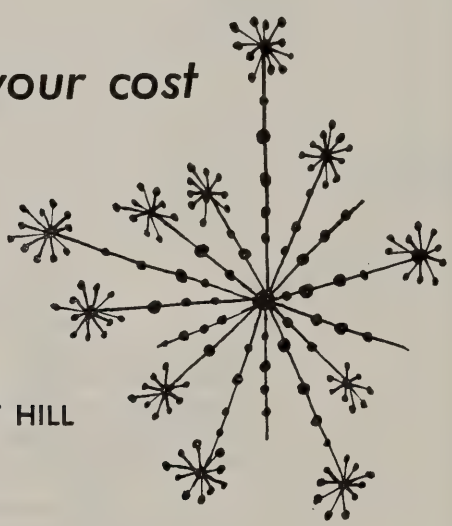
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OVERTURE (SUITE) NO. 2 IN B MINOR FOR FLUTE AND STRING ORCHESTRA

By JOHANN SEBASTIAN BACH

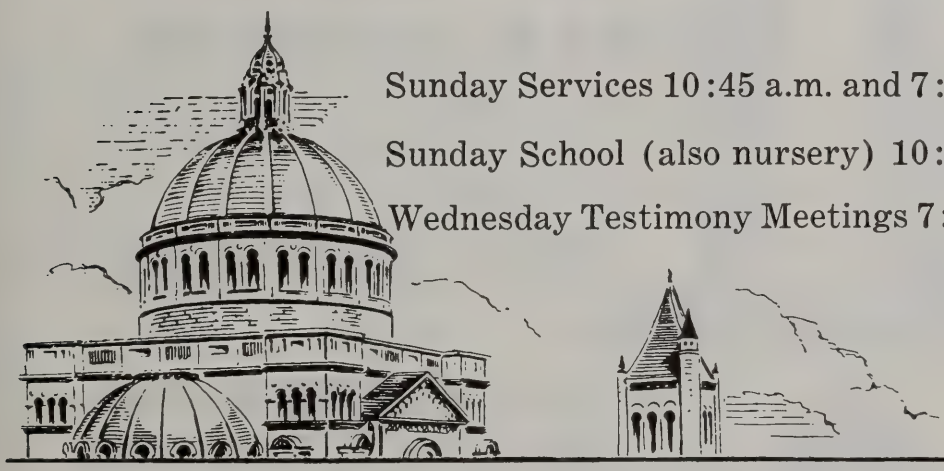
Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Suite was first performed by the Boston Symphony Orchestra (the continuo edited by Robert Franz) February 13, 1886.

The most recent performances in this series were on October 12–13, 1956.

BACH'S orchestral suites, of which there are four, have generally been attributed to the five-year period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art – it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavichord,* the *Inventions.* Composing the

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six concertos for the Markgraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

Bach's own title upon the score was *"H moll Ouverture al flauto, 2 violini, viola e basso, di J. S. Bach."* The flute part is marked *"traversiere,"* or transverse-flute, to distinguish it from the *flûte à bec* which survives as the recorder. The bass is marked *"continuo."*

• •

The suites, partitas, and "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* of Lulli was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture,* but extended

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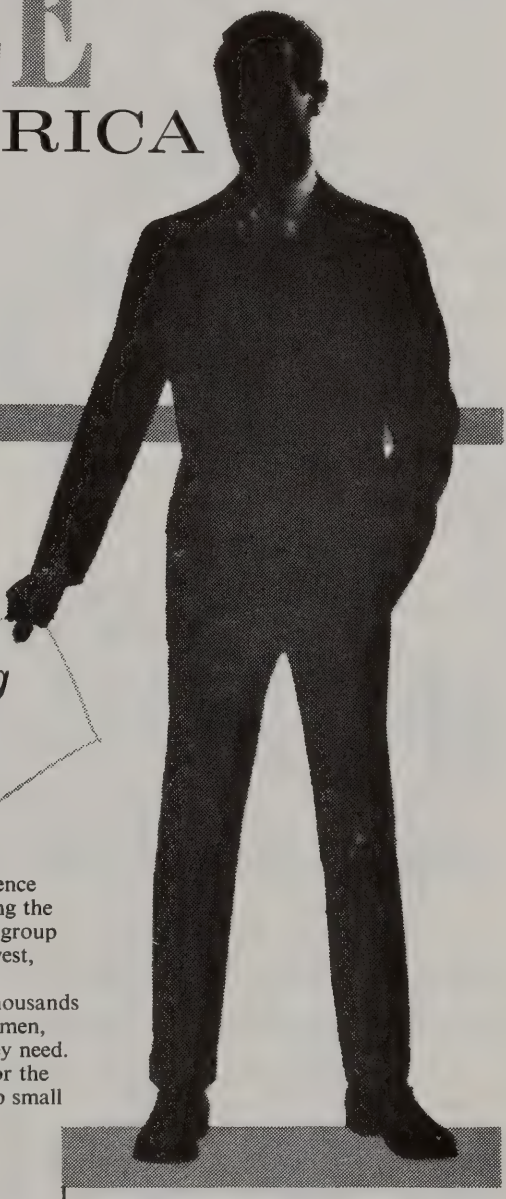
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and elaborated it to his own purposes. In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The grave introductory measures of the first movement, given to the combined group, are followed by a lively fugue, the development of which is occasionally interrupted by florid passages for the flute which here first emerges as a solo instrument. In the Rondo, which is an unusual form with Bach, the voice of the flute is matched with the strings. In the Sarabande, the cellos follow the flute theme in canonic imitation. The second of the two Bourrées again projects the flute in the recurring ornamental figuration which gives the suite so much of its charm. The flute is again so treated in the Double (or variant) of the Polonaise. The Minuet has the usual two sections, but no trio. The Badinerie, a lively presto movement, is characteristic of its composer. (The first suite ends with two *"passepieds,"* the third with a *gigue,* the fourth with a vivo entitled *"Rejouissance."*)

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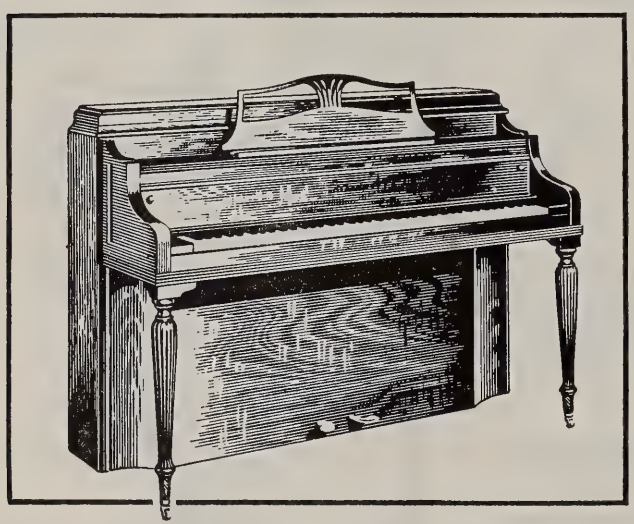
By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

This symphony had its first performance by the Philharmonic-Symphony Society of New York, to which it is dedicated, on January 24, 1946. The composer conducted, and introduced it to Boston in a program of his own music by the Boston Symphony Orchestra, February 22, 1946. Richard Burgin conducted it on February 13–14, 1948.

The instrumentation includes: 2 flutes and piccolo, 2 oboes, 3 clarinets and 2 bass clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, piano, harp and strings.

IT IS hardly to be expected that Stravinsky at any time of his life would turn to the symphonic style in its truly classical sense. The symphony which he wrote in 1907 and dedicated to his teacher, Rimsky-Korsakov, was a student exercise. In the *Symphonies for Wind Instruments* and the *Symphony of Psalms* he used the word as a mere convenience, in its noncommittal root sense of a combination of tones. His Symphony in C major of 1940 could be called a momentary dalliance with the classical form in which the composer gave as usual free scope to his individual fantasy.



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The *Symphony in Three Movements* has still fewer road signs of symphonic tradition. In the general construction of the first movement there are vague approximations of sonata form, "development," if Stravinsky's personal way of manipulation can be so-called, and recapitulation. The "slow movement" has something similar to the song form of middle section and return. The finale has a series of sections that might be called variations, a brief fugato in Stravinskyan counterpoint, and a close suggesting a coda. Ingolf Dahl, Stravinsky's close friend who was entrusted by him to provide an analysis for the first performance in New York, calls this symphony "the exact opposite of traditional symphonic form. In this new work there is no sonata form to be expounded, there is no 'development' of closely defined themes, which would be stated, restated, interlocked, combined and metamorphosized, as symphonic themes are wont to be. Here, on the contrary, we have another example of that additive construction, for the invention of which Stravinsky is justly famous and which has proved so influential on the younger composer. It is a formal principle which conceives of music as the succession of clearly outlined blocks, or planes, which are unified and related through the continuity of a steadily and



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logically evolving organic force. This, of course, is the exact opposite of classic and romantic symphonic thought, just as the comparable additive principle of romanesque architecture is differentiated from the interlacing connectivity of the gothic or baroque."

Mr. Stravinsky, asked on the occasion of the New York first performance which he was to conduct to make some remark about his new symphony, wrote as one who is pressed for an explanation and is willing to oblige but who has actually nothing helpful to say: "This Symphony has no program, nor is it a specific expression of any given occasion; it would be futile to seek these in my work. But during the process of creation in this our arduous time of sharp and shifting events, of despair and hope, of continual torments, of tension and, at last, cessation and relief, it may be that all those repercussions have left traces in this Symphony. It is not I to judge."

Mr. Dahl adds, in the same program: "One day it will be universally recognized that the white house in the Hollywood hills, in which this Symphony was written and which was regarded by some as an ivory tower, was just as close to the core of a world at war as the place where Picasso painted 'Guernica.' "

Roman Vlad, discussing this symphony in his recent book on Stravinsky (Oxford Press, 1960), finds its far more symphonic than does Dahl. He points out that "it follows quite strictly the pattern of the classical



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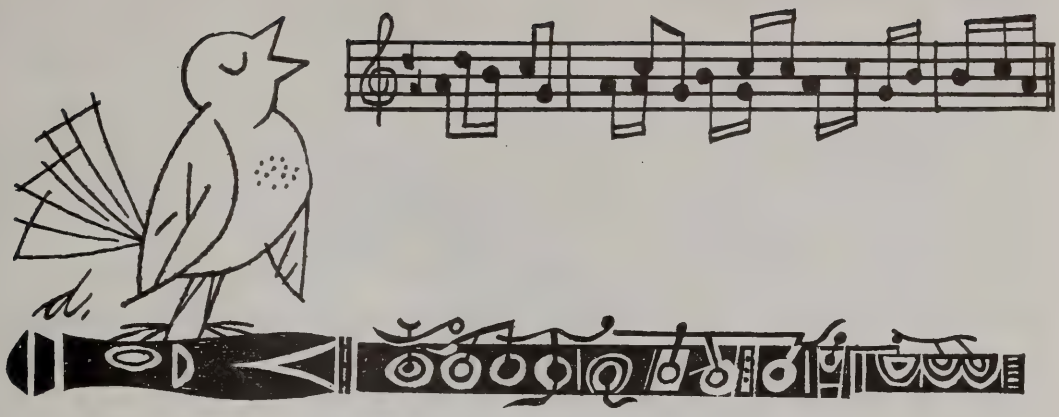
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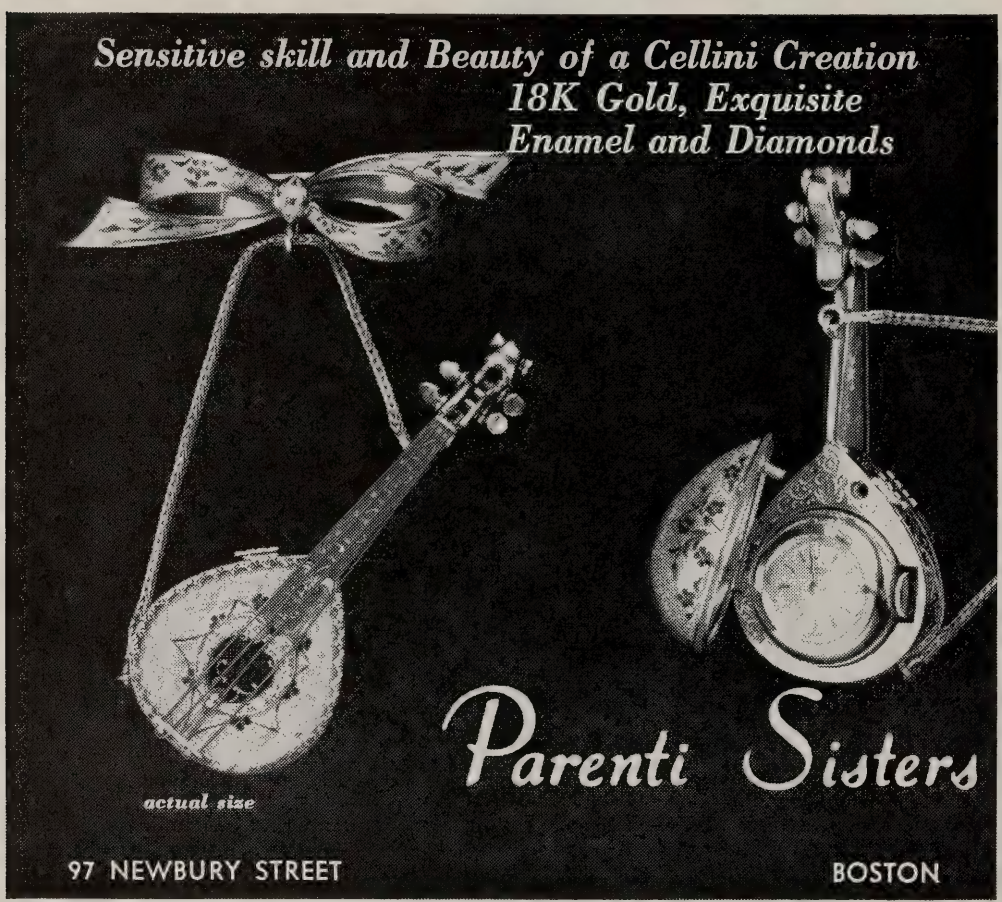
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sonata movement as found in the first Allegro of Beethoven's Fifth Symphony. The second movement, Andante, is in the form of a da capo aria which is linked to the Finale, con moto, by a short interlude." He further remarks that "It was originally conceived as a symphonic work with the piano as solo instrument. Its structure as it was produced shows traces of this; in passage after passage of the first movement the piano part is all important. In the second movement, the *concertante* part is taken over by the harp, while the final movement, 'con moto,' is filled out for piano and harp. Thematic exposition and symphonic development technique as used in the Symphony in C are used here also to achieve a musical texture of great density."

"Density" seems a strange word to apply to this score, in view of the delicate and spare orchestration of the second movement, in which the harp, replacing the piano part, makes its point crisply and clearly throughout. The first movement, too, is lightly scored, with its constant flow of bass chords and its animation of rhythmic punctuation. The last movement, which follows without break, is more brilliantly treated, but maintains the foregoing basic style.

Mr. Vlad, intent upon establishing some symphonic relationship, points out the motto of the opening chords, F - A-flat - F, which, alternating with F - A - F, he considers "extremely significant borrowing, although Stravinsky uses it only for more or less structural purposes."





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The "borrowing" is a reference to the motto F - A - F of Brahms' Third Symphony, although this analyst makes no attempt to find any other point in common between the two symphonies and their composers. Symphonic resemblances in this work are hardly more than skeletal. What counts is the covering flesh, the textural substance, for there lies the particular piquant animation which makes it a living organism. A succession of stylistic reminiscences, pointed out by Alexander Tansman and easily noted, are eloquent evidence that here Stravinsky is operating in his own ebullient vein, unhampered by any titular mask he may assume for the moment. Mr. Tansman finds in it: "the eruptiveness and the breathtaking pulsation of certain fragments of *The Rite of Spring,* the active rhythmic movement of *Petrouchka* and *Les Noces,* the constant charm of the melodic spontaneity of the *Jeux de Cartes,* the lightness and animation of the *Octet* or the *Capriccio,* the astonishing plasticity of the timbres for which the utilization in concertino of diverse groups originates in *L'Histoire du Soldat,* the moving tension of the *Symphony of Psalms,* the peaceful serenity of the *Apollon-Musagète* . . . and finally the discursive virulence of the *Concerto for Two Pianos.*"*

* Tansman: *Igor Stravinsky,* 1949.

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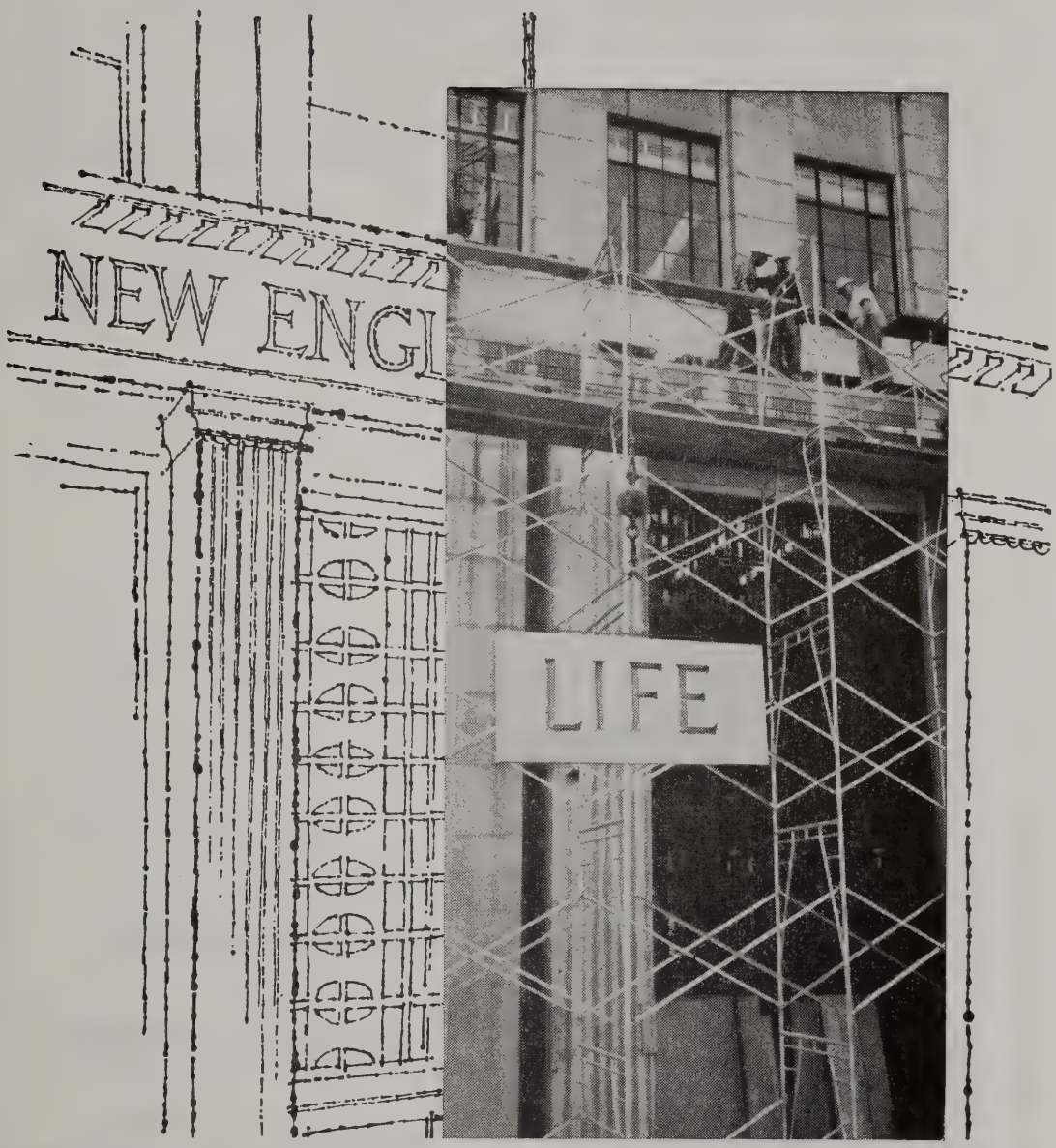
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Stravinsky's answer to Robert Craft's question in *Conversations with Igor Stravinsky* — "What music delights you most today?" would indicate that this composer can drink deeply from the past without undue assimilation — "Stravinsky replied that he likes to play the English virginalists, Couperin in the Brahms-Chrysander edition, Bach, the Italian madrigals, Schütz, Ockeghem, Obrecht, and Haydn; that when he is composing, 'to put myself in motion . . . Beethoven quartets, sonatas, and especially symphonies like the Second, Fourth and Eighth, are sometimes wholly fresh and delightful to me.' "



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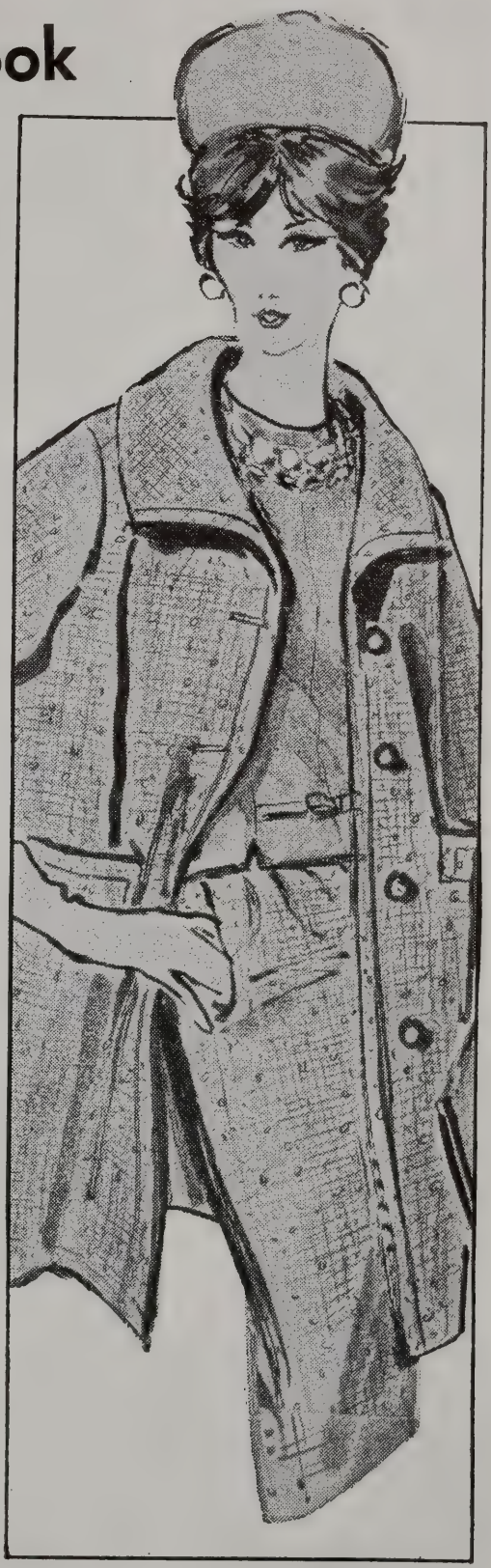
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(Continued from page 454)

works of impassioned protest, glowing with all the gold and purple and scarlet of the epoch; but, like other prophets, he finds it hard to moderate his voice, and, when he does so, we are sometimes dismayed by the poverty of the actual thought. Compared with Bloch or Bartók or Stravinsky, Frank Martin speaks in low tones. His flavour may seem mild, his colours subdued; yet on closer acquaintance his absolute integrity and his curiously poetic intelligence establish a powerful hold on our affections.

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By Desmond Shawe-Taylor

(The New Statesman and Nation, January 17, 1953)



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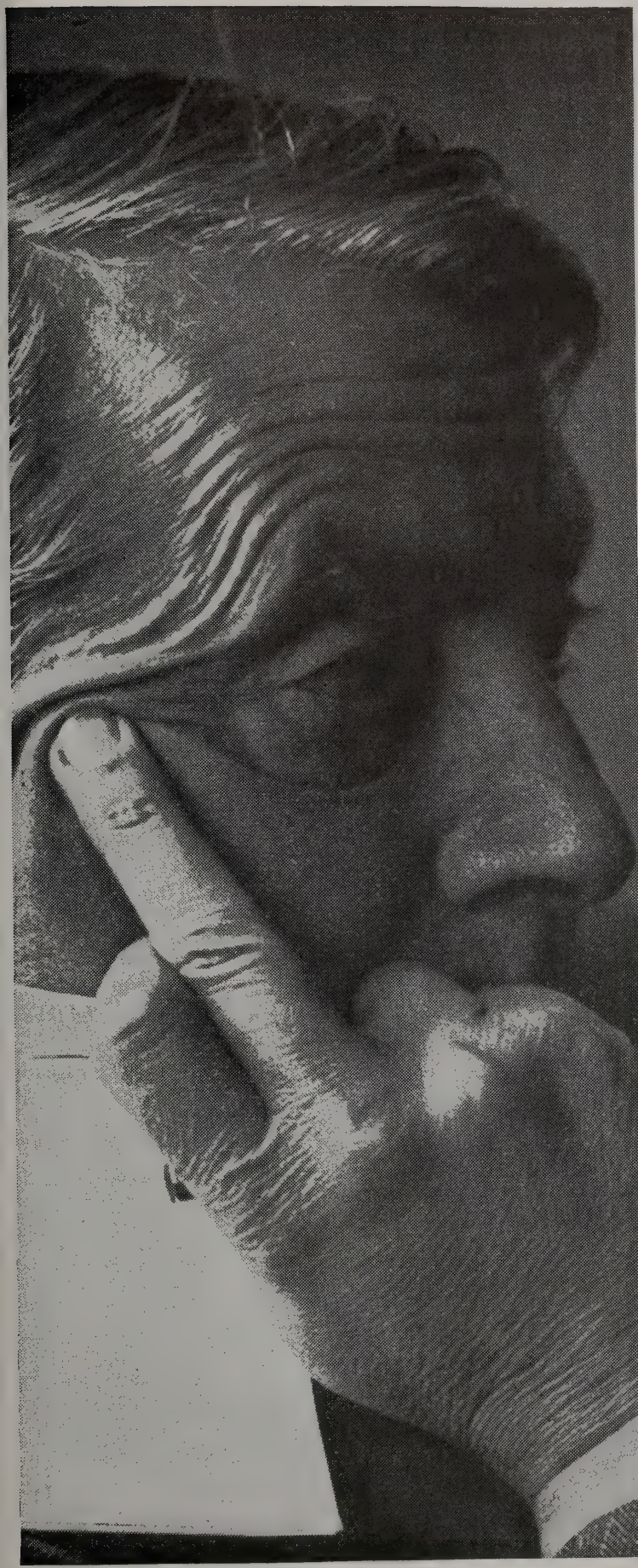
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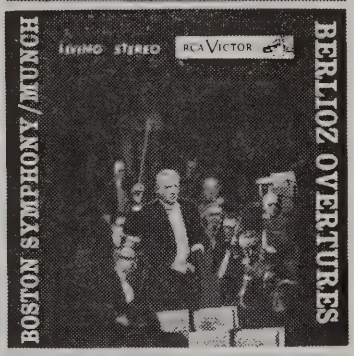
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STRAVINSKY – A COMPOSER OF OUR TIME

By NICOLAS NABOKOV

("Guest Editorial" in the High Fidelity Magazine, June 1957)

NO ONE can tell what future generations will think of Stravinsky's music. They may downgrade it as we in the Twenties downgraded the romanticists; they may look upon Stravinsky as the last and concluding link in a gentle and charming art long since replaced by electronics, or other science-fiction devices, for the production of sound structures; they may also consider him – the chameleon and the phoenix of the art of music – as a kind of freak and place him in the imaginary museum of *personae rare* next to Gesualdo, Pico, or Grimmelshausen. For us, his contemporaries, such speculations are, of course, aimless and futile. What counts for us is the extraordinary presence of Stravinsky's music accompanying our lives for more than fifty years; what counts is the concrete reality of his achievements.

We owe an immense debt of gratitude to Igor Stravinsky for having shaped, more than anyone else in his time, our musical consciousness

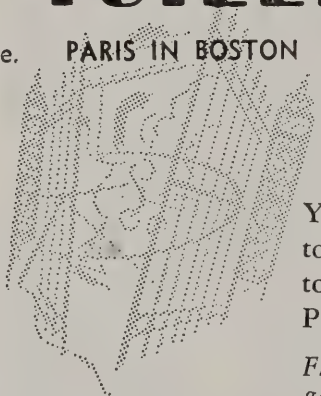
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and for *translating* (in the deepest sense of the word) precisely and conclusively into the language of music our ways of feeling and thinking, our modes of behavior – indeed all that Plato meant by "the states and motions of our soul." In that gift there is only one other artist comparable to him: Picasso. To be sure, many other articulate artists and poets contributed to the shaping of our epoch's character and the guiding of its vagrant moods and manners, yet none has left, I would venture to say, his imprint upon our time so audibly and visibly as did Stravinsky and Picasso. In most of our Ulyssean adventures they were our guides and companions, and our psyche trusted them more than anyone else.

Even outwardly there is a striking parallel in both men's careers: the early recognition and the long, unbroken line of fame, the greedy, insatiable interest in techniques and materials, and the kind of miraculous stamp of "this is mine and nobody else's" on every one of their works. There is, however, one important difference between Picasso and Stravinsky; whereas the latter's productive capacity has been remarkably steady and free of duds, Picasso's turbulently prolific career has been strewn with works of uneven quality. From among all of the works Stravinsky has written in his seventy-five years of life, I feel that there are hardly any failures; but it is rather easy to trip over poor, if expensive, Picassos.

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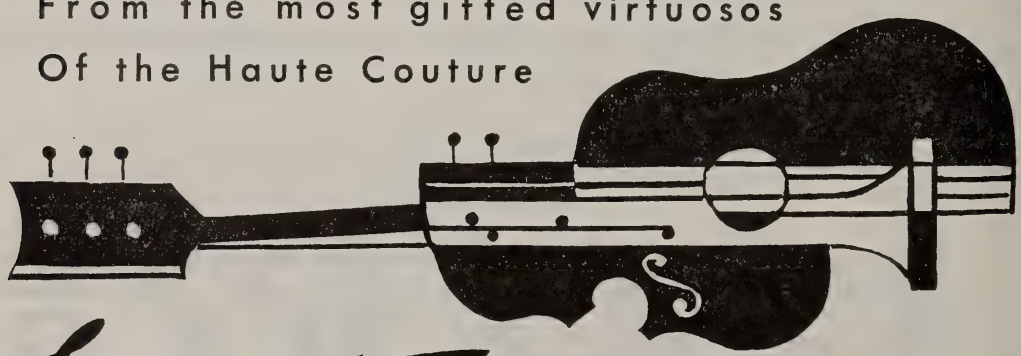
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Perhaps one of the most fascinating and to me most significant aspects of Stravinsky's genius is his ability to explore the farthest horizons of our musical heritage and to assimilate his findings to his own art, making them the most intimate part of his own style and technique and even of his own idiosyncrasies. At the same time, in achieving this reinterpretation — or rather reincarnation — of past traditions, Stravinsky shows an extraordinarily lucid intuition in that he always reaches and exposes the very heart of the problem, the very essence of past tradition. As a result, his works, though always addressed to one or another aspect of our Western heritage, and hence profoundly *traditional* in character, are never academically boring. Quite on the contrary, they are loaded with new meaning and with an extraordinary youthful freshness. They are neither didactic and pedantic explications of the past, nor are they stylistic masquerades, as have been so many works of art in our time (from Prokofiev's charming, yet somewhat hollow *Classical* Symphony to Villa-Lobos' *Bachianas*).

Watching this masterful exploration of past tradition by Igor Stravinsky is like seeing doors open into forgotten rooms of an ancestral castle and, instead of finding musty relics of bygone days, discovering lovely and exciting objects set in the framework of beautiful modern furni-

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ture. I believe that this unique achievement of Stravinsky's is made possible only because of the lofty spirit of irony with which he approaches past tradition. And I do not mean the superficial understanding of what irony is, but rather the irony of Ulysses, of Prospero, and of Plato.

It may indeed be that this particular aspect of Stravinsky's genius is symbolic of an aging civilization (and Toynbeeesque Cassandras as well as anti-intellectual vulgarians are a legion to tell us so). Yet it may also be that this desire to return and penetrate with a seeing eye the secrets of the archetypes of our civilization is symbolic of our burning and desperate desire to find a new synthesis and, in order to find it, to resume a secret and creative dialogue with *all* of our past.

After all, Stravinsky may well be performing a role similar to that of the authors of the Vedantas or of the Talmud, or even of the early Christian fathers, interpreting, expostulating, explaining, and thus helping to draw a new conclusion and a new basis upon which will rest the intellectual and artistic achievements of future generations.

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Born in St. Germain (Seine and Oise), August 22, 1862; died in Paris, March 26, 1918

Debussy completed his *Prélude à l'Après-midi d'un Faune* in the summer of 1894. The Prelude was performed at the concerts of the Société Nationale, December 22, 1894, Gustave Doret conducting. It was published in 1895.

The instrumentation is as follows: 3 flutes, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 harps, antique cymbals, and strings.

The first performance in the United States was by the Boston Orchestral Club, Georges Longy, conductor, April 1, 1902. The first performance by the Boston Symphony Orchestra was December 30, 1904. The Prelude did not find its way into the concerts of the Paris Conservatoire until the end of 1913.

The most recent performance in this series was on January 20–21, 1956.

It would require a poet of great skill and still greater assurance to attempt a translation of Mallarmé's rhymed couplets, his complex of suggestions, his "labyrinth," as he himself called it, "ornamented by flowers."

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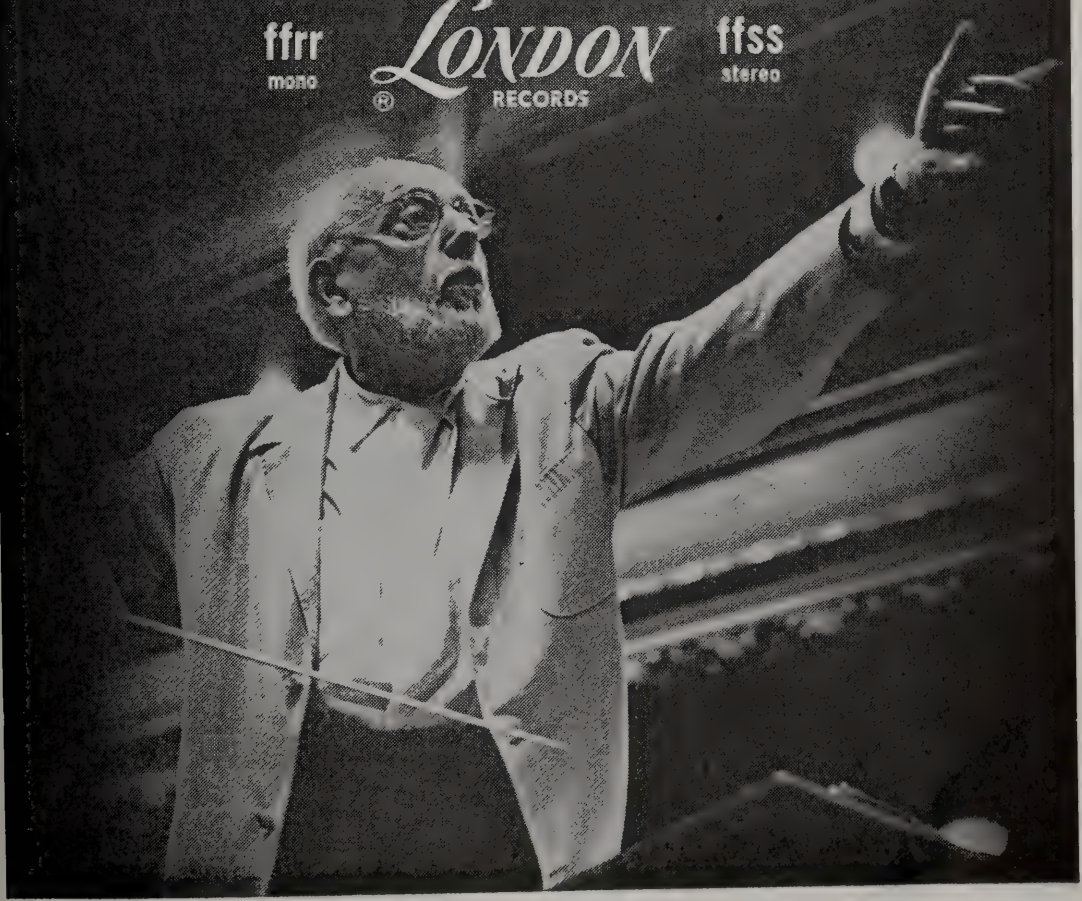
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Stereo CS-6143 Mono CM-9033

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The poem opens:

Ces nymphes, je les veux perpétuer.
Si clair,
Leur incarnat léger, qu'il voltige dans l'air
Assoupi de sommeils touffus.
Aimai-je un rêve?

Arthur Symons (in his *The Symbolist Movement in Modern Literature*) writes: "The verse could not, I think, be translated," and this plain dictum may be considered to stand. We shall therefore refrain, and quote the faithful synopsis (quite unsuperseded) which Edmund Gosse made in his *Questions at Issue*:

"It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it. A faun — a simple, sensuous, passionate being — wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden

Kum-Up-Tu

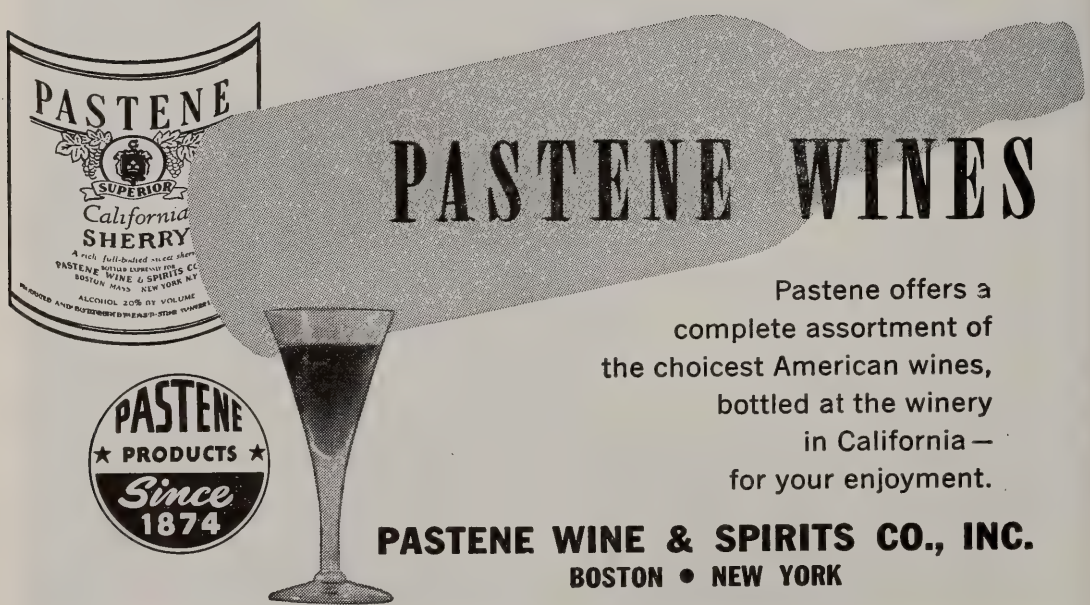
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goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible *L'Après-Midi d'un Faune;* and, accompanied as it is

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with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

The poem ends in a nostalgic haze:

Non, mais l'âme
De paroles vacante et ce corps alourdi
Tard succombent au fier silence de midi:
Sans plus il faut dormir en l'oubli du blasphême,
Sur le sable altéré gisant et comme j'aime
Ouvrir ma bouche à l'astre efficace des vins!
Couple, adieu; je vais voir l'ombre que tu devins.

According to a line attributed to Debussy, the Prelude evokes "the successive scenes of the Faun's desires and dreams on that hot afternoon."

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"PICTURES AT AN EXHIBITION"

(Pianoforte Pieces)

By MODEST PETROVITCH MOUSSORGSKY

Born in Karevo, district of Toropeta, in the government of Pskov, March 21, 1839; died in St. Petersburg, March 28, 1881

Arranged for Orchestra *by* MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June, 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Serge Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924. It was last performed December 24, 26, 1959, when Richard Burgin conducted.

The instrumentation consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, alto saxophone, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, snare drum, triangle, tam-tam, whip, celesta, xylophone, glockenspiel, 2 harps, rattle, chime and strings.

MOUSSORGSKY composed his suite of piano pieces on the impulse of his friendship for the architect Victor Hartmann, after the posthumous exhibit of the artist's work which immediately followed his death. It is characteristic of this composer, here as in his songs or

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operas, that his music, born of an extra-musical subject, yet always transcends the literal. Nothing could seem more representational than a picture subject, as here, yet each picture loses all but its title as Moussorgsky's lively tonal fantasy finds its own tonal image. If Moussorgsky had been as much at home with an orchestra as with his piano, he might well have carried these images to the orchestral palette they seem to cry for. No less than six musicians have done just this.*

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, in the early numbers, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face *"nel modo russico."* The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.†

GNOMUS. There seems reason to dispute Riesmann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling

* Tousmalov, Sir Henry Wood, Leonidas Leonardi, Maurice Ravel, Lucien Cailliet, Leopold Stokowski. Ravel's transcription, which was for a time available only to Koussevitzky and thus necessitated the last two, is the survivor *par excellence.*

† One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

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movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin in reply to the latter's inquiry, explained: "The gnome is a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks." This description is in accord with the exhibition catalogue.

Il Vecchio Castello. No such item occurs in the catalogue, but the Italian title suggests a group of architectural water colors which Hartmann made in Italy. "A mediæval castle," says Stassov, "before which stands a singing troubadour." Moussorgsky seems to linger over this picture with a particular fascination. (Ravel used the saxophone to carry his nostalgic melody.)

Tuileries. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. (The catalogue names this drawing merely as *Jardin des Tuileries.*) The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high woodwinds.

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Bydlo. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk song in the Aeolian mode, evidently sung by the driver." Moussorgsky was not nearly so explicit. He described this movement in a letter to Stassov as *"Sandomierskie Bydlo,"* or "Cattle at Sandomierz," adding that the picture represents a wagon, "but the wagon is not inscribed on the music; that is purely between us." There is a long crescendo as the wagon approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody *"une pénétrante poésie."* (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

Ballet of Chicks in Their Shells. Hartmann made sketches for the costumes and settings of the ballet "Trilbi," which, with choreography by Marius Petipa and music by Julius Gerber, was performed at the Bolshoi Theater in St. Petersburg in 1871. The sketches described in the exhibition catalogue show canaries "enclosed in eggs as in suits of armor. Instead of a head-dress, canary heads, put on like helmets,

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down to the neck." There is also a "canary-notary-public, in a cap of straight feathers," and "cockatoos: gray and green." The story of "Trilbi" concerned a chimney sprite in a Swiss châlet, who fell in love with the housewife. The fact that the plot in no way suggested either canaries or chickens in their shells did not bother the choreographer, who was looked upon to include in his spectacle the child dancers of the Imperial Russian Ballet School in the traditional garb of birds and butterflies.

Samuel Goldenburg and Schmuyle. This depiction, like "Bydlo," is identified with sketches made at Sandomierz, a small town in Poland not far from Warsaw. Hartmann's wife was Polish. He spent a month at Sandomierz in 1868, sketching many figures in the Jewish district. According to Frankenstein, there is no authority for the use of the two names in connection with this movement. Moussorgsky in his original manuscript neglected to put any title upon this one movement, and it was Stassov who added the title: "Two Polish Jews, one rich, the other poor." The music derives from two pencil drawings shown in the exhibition and listed as belonging to Moussorgsky. They were entitled, "A rich Jew wearing a fur hat: Sandomir," and "A poor Sandomir Jew." Stassov may have been thinking of another picture among the

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several which were made at this time when he used the names of Goldenburg and Schmuyle. Riesmann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel has made the prosperous Jew speak from the low-voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)

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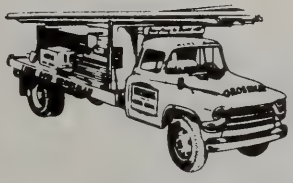
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Seventy-five sketches of the locale of Limoges are listed in the catalogue, but none mentions the market-place. Moussorgsky jotted an attempt at peasant chatter in the margin of his score, a suggestion of Hartmann's whimsical style: "Great news! Monsieur de Puissangeout has just recovered his cow, The Fugitive. But the good gossips of Limoges are not totally agreed about this because Mme. de Remboursac has just acquired a beautiful new set of false teeth whereas Monsieur de Panta-Pantaleon's nose, which is in his way, remains always the color of a peony."

Catacombs. According to the catalogue: "Interior of Paris catacombs with figures of Hartmann, the architect Kenel, and the guide holding a lamp." In the original manuscript, Moussorgsky had written above the Andante in D minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

The Hut on Fowls' Legs. The drawing is listed as "Baba Yaga's

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hut on fowls' legs. Clock, Russian style of the 14th century. Bronze and enamel." The design, of Oriental elaboration, shows the clock in the shape of a hut surmounted by two heads of cocks and standing on the legendary chickens' feet, done in metal. The subject suggested to the composer the witch Baba Yaga, who emerged from her hut to take flight in her mortar in pursuit of her victims. To every Russian this episode recalls the verses of Pushkin in his introduction to "Russlan and Ludmilla."

The Great Gate at Kiev. Six sketches for the projected gate at Kiev are listed in the catalogue and thus described: "Stone city-gates for Kiev, Russian style, with a small church inside; the city council had planned to build these in 1869, in place of the wooden gates, to commemorate the event of April 4, 1886." The archway rests on granite pillars, three-quarters sunk in the ground. Its head is decorated with a huge headpiece of Russian carved designs, with the Russian imperial eagle above the peak. To the right is a belfry in three stories, with a cupola in the shape of a Slavic helmet. The project was never carried out." The "event of April 4, 1866," so discreetly referred to, was the escape of Czar Alexander II from assassination on that date. This design was said to be a great favorite of Moussorgsky. Stassov wrote of

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the gates as extraordinarily original: "Their style is that of the old heroic Russia. Columns, which support the trim arch crowned by a huge, carved headpiece, seem sunk into the earth as though weighted down by old age, and as though God knows how many centuries ago they had been built. Above, instead of a cupola, is a Slavic war helmet with pointed peak. The walls are decorated with a pattern of colored brick! How original is this!" It need not be added that Moussorgsky's majestic finale leaves behind all memory of this piece of architectural gingerbread.

• •

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stassov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story — I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

The year 1874 was an important one in Moussorgsky's life. On August 2, his *Boris Godunov* was performed after a series of rejections and revisions. In that year he worked upon *Khovantchina,* and started upon still another opera, *The Sorotchintsi Fair* on the text of Gogol. "A comic opera," he wrote to a friend, "will mean the husbanding of my creative powers." But when he died, seven years later, he had

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finished neither. The song cycle *Sunless* he composed in the spring. In June, after the excitement over the *Boris* production had died down, he turned to a project inspired by a commemorative exhibition in the January previous of the paintings and drawings of his friend Victor Hartmann. The piano suite, *Pictures at an Exhibition,* he called in his later biographical sketch a "relaxation" from his operatic labors. He evidently took delight in the little descriptive pieces.

Moussorgsky, so his friends have said, was seldom moved to exuberance over his work — was more often inclined to anxious questionings in such confidences. As a matter of fact, both the subject and the moment were just right to draw forth the very best from Moussorgsky's genius. He was deeply moved by the death of his artist friend, and his music was at its best when quick, graphic characterization was called for, liberated from such heavy responsibilities as development, extended form, detail of instrumentation.

Moussorgsky's suite has aroused curiosity about the friend he remembered with so much affection, and the drawings which he has seemed so clearly to delineate in tone. But little is known of Hartmann, and in the passage of years (during many of which the suite itself lay unnoticed) most of his drawings have been scattered or lost.

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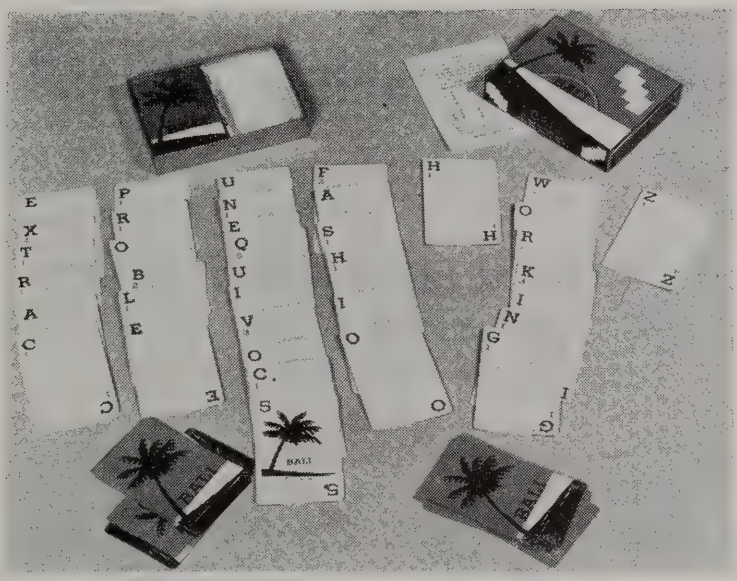
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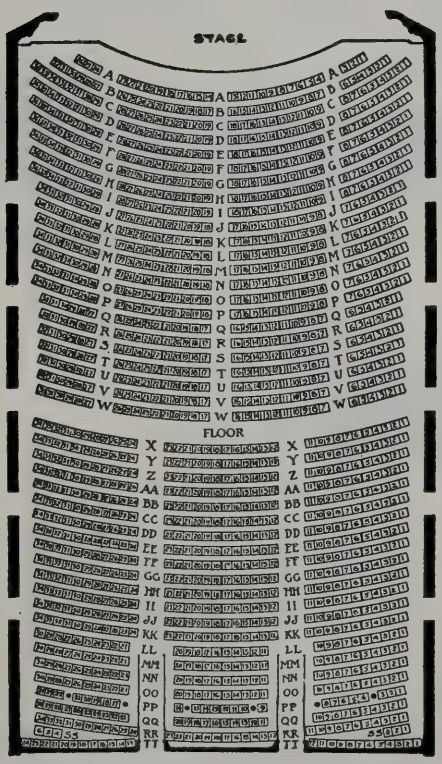
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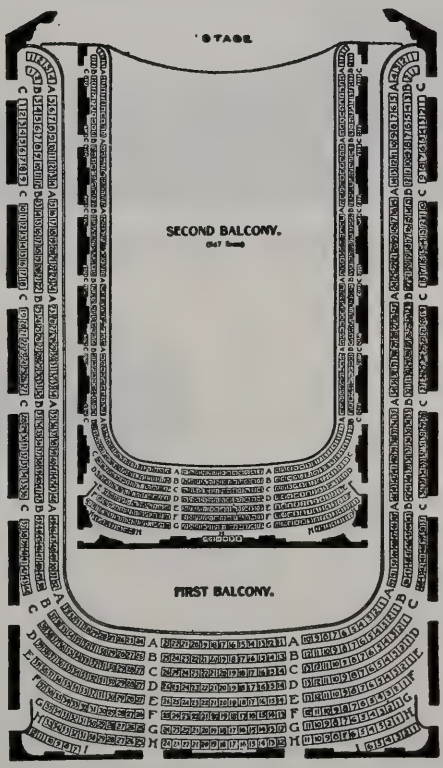
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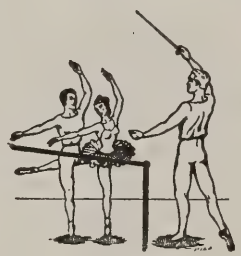
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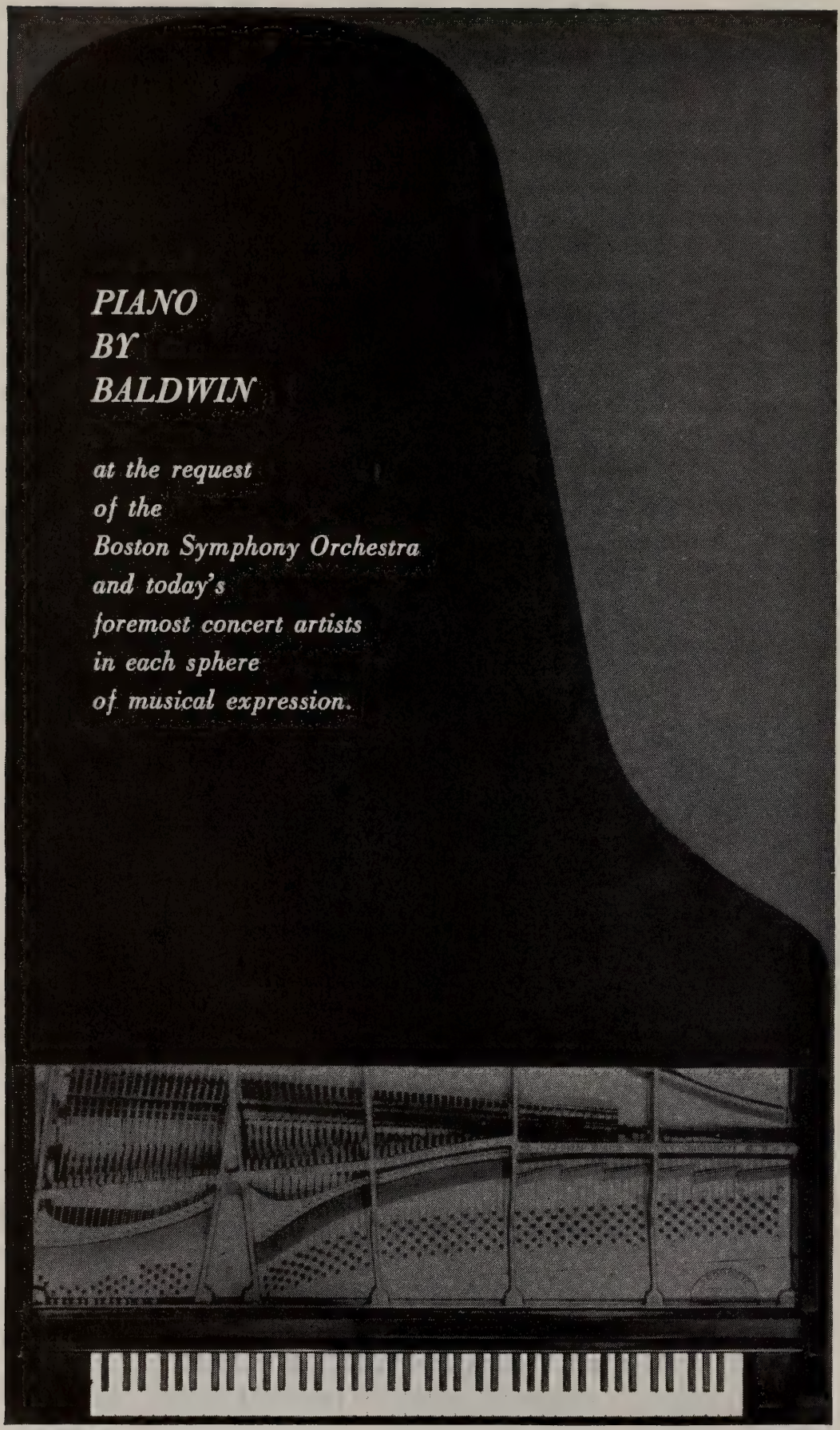
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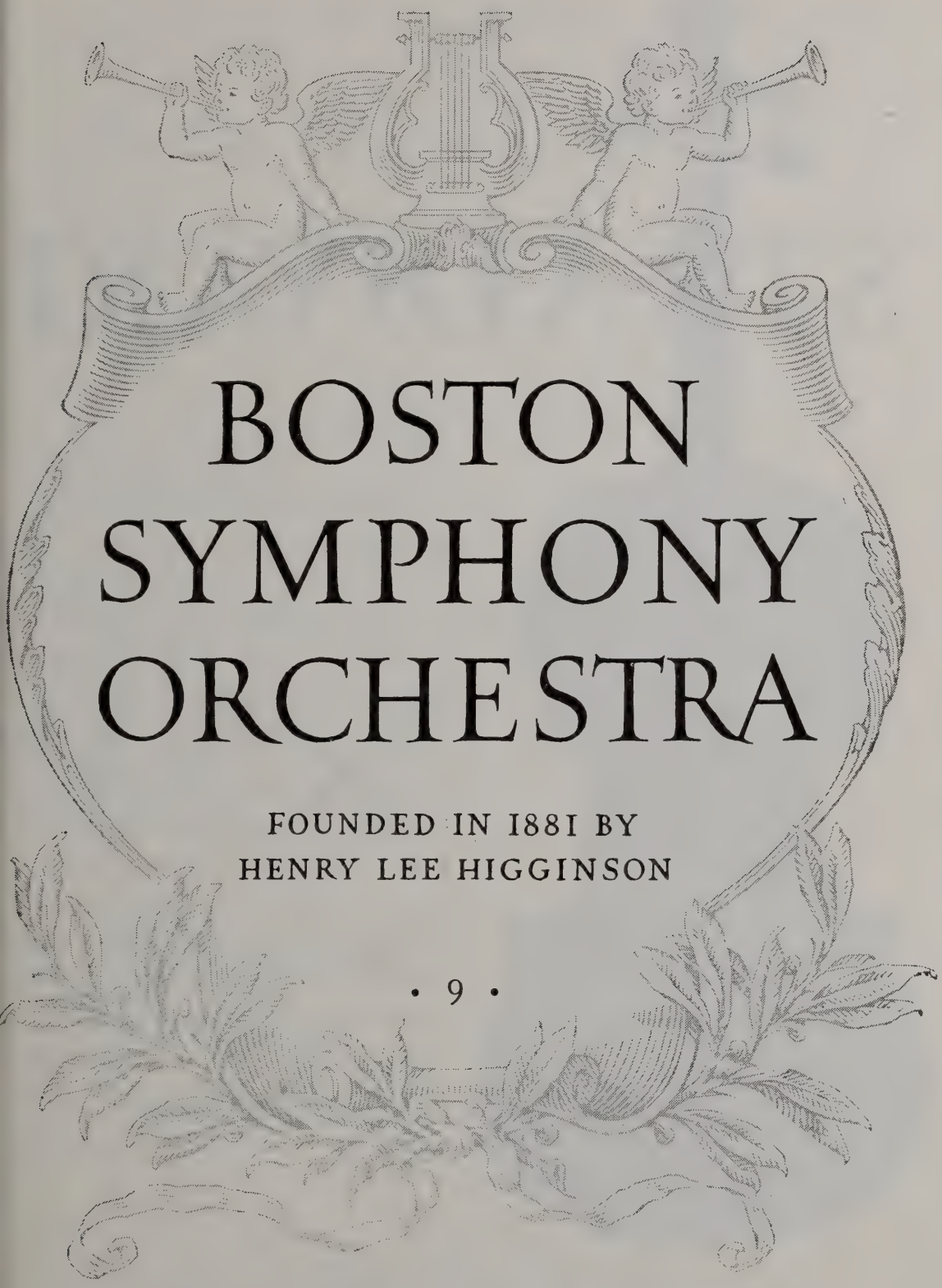
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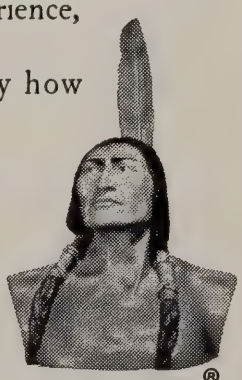


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ERNEST ANSERMET

Ernest Ansermet, born in Vevey, Switzerland, November 11, 1883, began his career as a professor of mathematics at the University of Lausanne, and at the Sorbonne, but studied music with Denéréaz in Lausanne, Gédalge in Paris, and Otto Barblan and Ernest Bloch in Geneva. He became conductor of the Kursaal concerts in Montreux in 1912, and succeeded Stavenhagen as director of the Geneva Subscription Concerts in 1914. In 1915 he toured Europe and both Americas as conductor of Diaghileff's *Ballet Russe*. In 1918 he founded the *Orchestre de la Suisse Romande*. He has conducted the symphony orchestras of South America and the United States in several seasons. Having conducted concerts over Radio Berne during the war, he resumed his activities as guest conductor in Europe in 1946, and returned to this country in the season 1947–1948 for guest appearances. On January 25, 28–29, 1949, he appeared as guest conductor of this Orchestra. In the season of 1951–1952, he conducted the concerts from December 14 to February 9, during the illness of Dr. Munch, and again conducted December 30–January 7, 1956.

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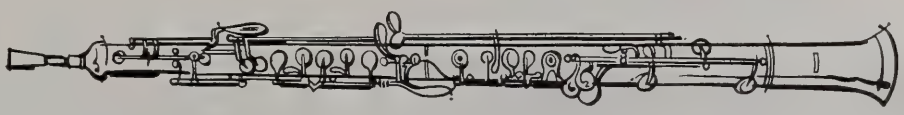
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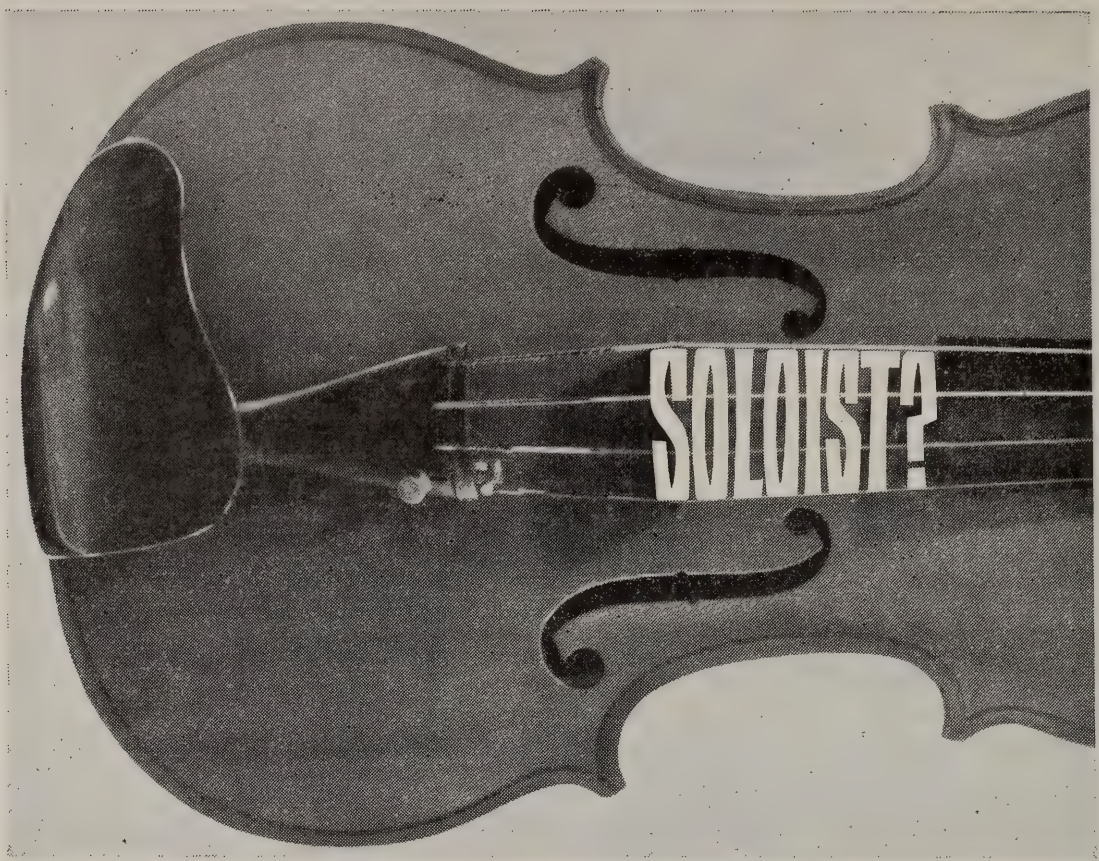
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SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Georg Henschel included this symphony in the Boston Symphony Orchestra's first season (February 24, 1882).

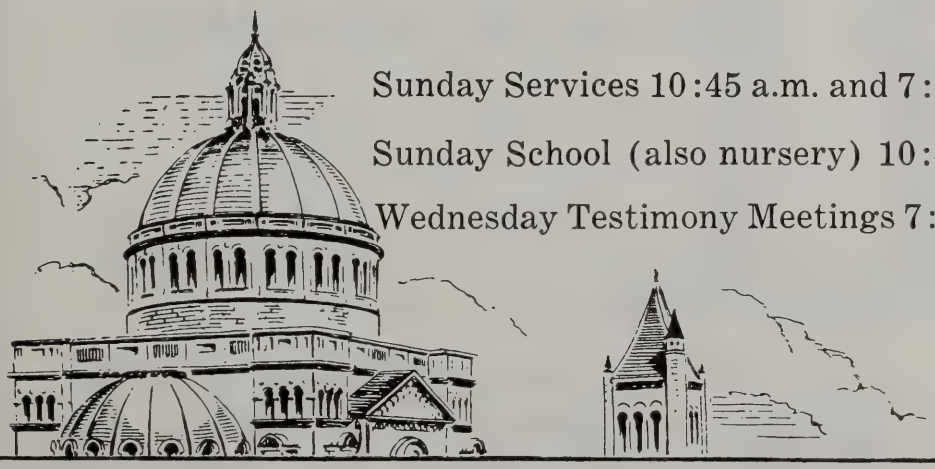
The most recent performances were on December 9–10, 1960, when Lorin Maazel conducted.

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

LOOKING back over the eighty-odd years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly "modern" today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second Symphony was introduced in 1880, even

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Dörffel, the most pro-Brahms of the critics there, put it down as "not distinguished by inventive power"! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24, 1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it "wearisome," "turgid"; the *Traveler,* "evil-sounding," "artificial," lacking "a sense of the beautiful," an "unmitigated bore." The *Post* called it "as cold-blooded a composition, so to speak, as was ever created." The critic of the *Traveler* made the only remark one can promptly agree with: "If Brahms really had anything to say in it, we have not the faintest idea what it is." This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type who stoutly defended Brahms. New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in

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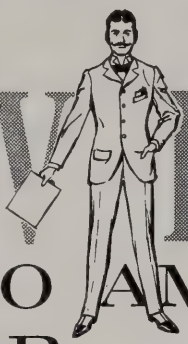
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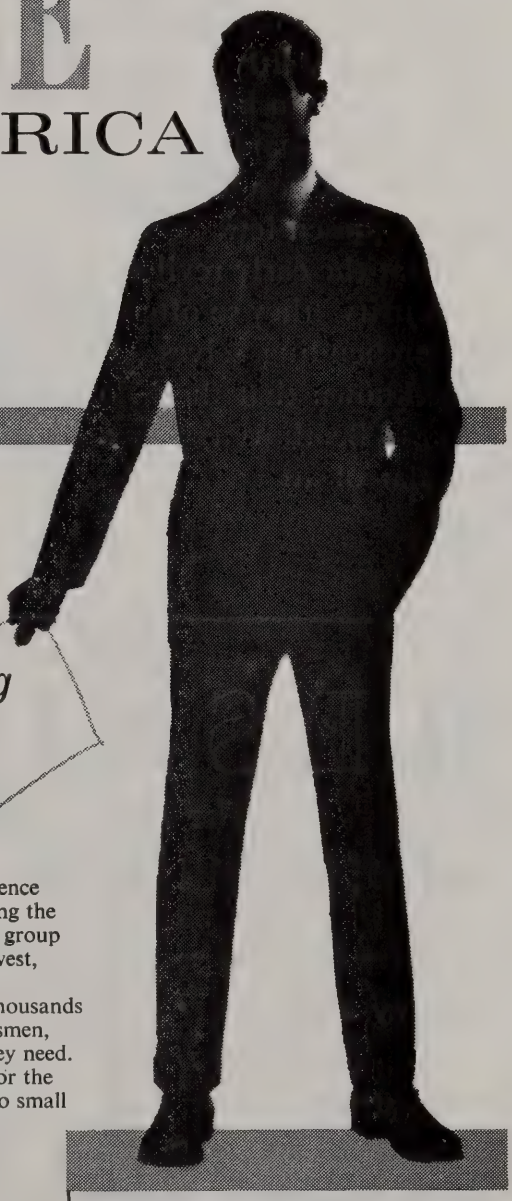


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November, 1887): "The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's Dramatic Symphony, which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?"

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is – bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was "obscure," "intellectual," to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the "obscurity" they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these "obscure" symphonies would one day become (next to Beethoven's) the most generally beloved – the most enduringly popular of all.

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ETUDES FOR STRING ORCHESTRA

By FRANK MARTIN

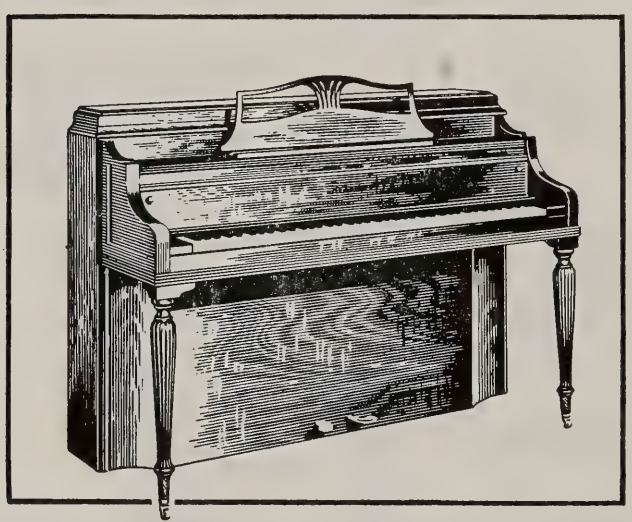
Born in Geneva, September 15, 1890

The Etudes for String Orchestra (*Etudes pour orchestre à cordes*) was composed in 1957, and performed by the Kammerorchester of Basel and its Conductor, Paul Sacher, to whom the work is dedicated. The *Etudes* had their first performance in the United States under the direction of William Steinberg, by the Pittsburgh Symphony Orchestra on December 18, 1959.

ETUDES for solo instruments, at first intended to enable the player to practice on a particular dexterity, have in many cases, notably in Chopin's superb works, raised the level of the pieces from studio utility to full concert acceptability. The initial function of a study of course disappears when a group is involved. In this case varying treatment of the string groups lends character to each étude.

When the *Etudes for String Orchestra* was first performed at Basel, Willi Reich, the distinguished German critic, described the piece in *Melos:*

"According to Martin's own statement, the *Etudes* are set up in a manner which gives not only the orchestra but the composer as well an



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opportunity to learn something new in each one. In this sense, the first Etude serves as a development with flowing transitions from one section of the strings to another; the second utilizes all the possibilities of pizzicato; the third, written for viola and celli, is the lyrical section of this four-movement cycle; the fourth fulfills its place as the Finale with a strong fugal section leading into an ornamental choral. With such finished and artistic construction, these pieces are far from being mere studies. In the excellent performance at Basel, the organic symphonic construction was fully evident. The audience was so enthusiastic that the second Etude was applauded for an immediate da capo. After its highly successful première in Basel, this solid and effective work is bound to find its way into the regular orchestral repertoire."



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ENTR'ACTE

ANSERMET AND THE MODERNS

(Reprinted from High Fidelity Magazine, *March, 1959)*

By EDWARD LOCKSPEISER

The Swiss are famous for independent thinking.
Once Ansermet championed the avant-garde.
Now he thinks they had better watch their steps.

THE home in Geneva of Ernest Ansermet, the earliest champion of the art of Igor Stravinsky and now a prominent dialectitian of the contemporary musical scene, is appropriately situated between the Russian Orthodox Church – its gilded onion domes gleaming through the mountain mists – and the Boulevard des Philosophes.

The Picasso drawing on the wall, seen as one enters, magnifies the younger Ansermet's otherworldly look and turns the triangular-shaped head into an elongated Spanish primitive. This was the impetuous conductor from the Golden Era of the Diaghilev Ballet, whose enormous black beard, square-cut as it was then, gave the Protestant musician-philosopher from Vevey an almost apostolic stature. "Is he going to walk on the waves?" whispered a little boy once in those days, at the sight of the revolutionary musician preparing to take a dip at an English seaside resort.



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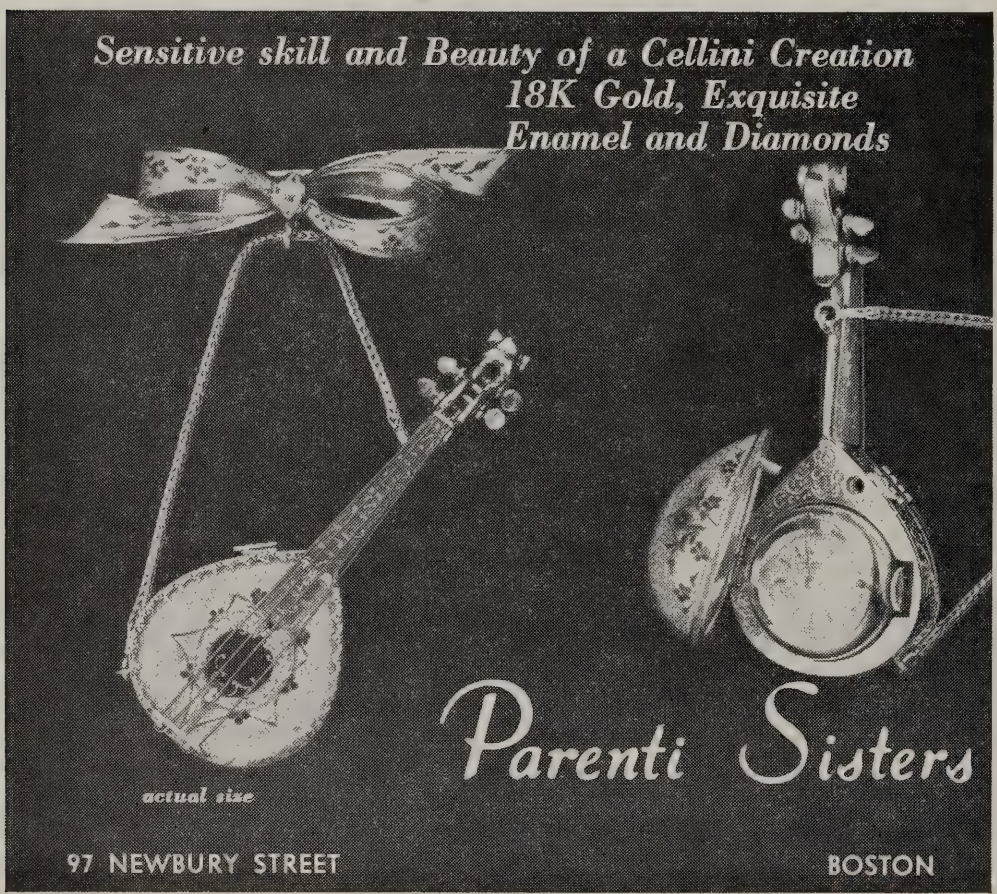
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Today the fighting logic which the seventy-five-year-old conductor has brought over a period of half a century to the cause of a new music is alive still, but on another plane. The remote look still peers from under the half-closed eyelids – remoter now than ever, perhaps, for in the maturity of his years Ansermet has embarked upon a literary and philosophical quest that he believes will lead to a definition of the timeless musical phenomenon. To interview such a man is an irresistible temptation, despite the likelihood that much of what he says may prove incomprehensible.

Knowing that this perspicacious figure among the conductors of our time is also a distinguished mathematician, I had decided to broach the confused state of our musical affairs first of all on the technical plane. What were the rival claims of orthodox tonality and of any system that made a bid to replace tonality? His answer, calculated to expose a degree of sham that hides behind the breakup of traditional techniques, was merciless in condemnation. In the specialized language of æsthetics which he habitually uses plus, of course, the technical terms of the musical craft, he propounded that the musical phenomenon (*l'événement sonore*), regardless of the historical period in which it is encountered, is and must always be in the form of melody (*une trajectoire*) pivoted to the all-powerful attraction of the dominant.

As far back as 1909 he had insisted that the music of Debussy, which





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had thrown the musical world into a state of consternation by an apparent undermining of the system of tonality, had as its salient merit a strict adhesion to a tonal center. "I know of no musician since Beethoven," he wrote at that time, astonishing many, "whose work is inspired by such a sense of tonal unity."

This I felt to be a debatable point, but I had not made the journey to Geneva to interpolate irrelevancies. I soon became aware that to a mind that sees music and mathematics united – as the Romantic thinkers of the nineteenth century saw them united in the service of the twin ideals of the Beautiful and the True – with music as "the mysterious counting of the numbers" in Leibnitz's definition – to such a mind, the disintegration of tonality in Schoenberg and his followers and the subsequent abuse, in the music of our time, of the physical laws that are its basis, can offer no kind of rational justification.

Categorically, Ansermet declared that there could be no future in the arbitrary system that releases the twelve notes of the scale from any kind of gravitational pull and allows them to describe orbits of their own in a manner prophetic, on the musical plane, of space travel.

I had a mind, as he reached for a cigarette after this pronouncement, to put in a plea for the two works of the Schoenberg persuasion, *Pierrot Lunaire* and *Wozzeck,* which even the most bitter opponents of the

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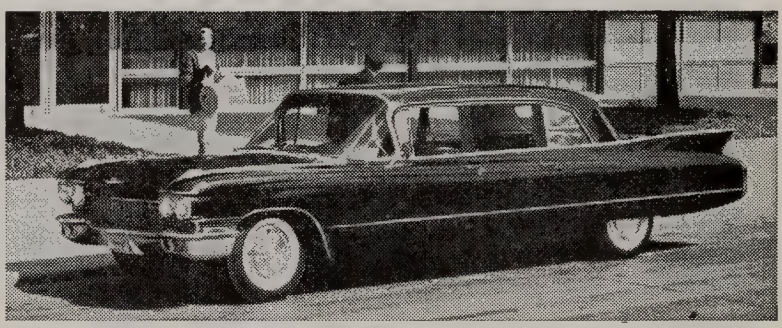
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Radio sets, like the one pictured above, were beginning to crackle with the sounds of symphony orchestras and opera companies — along with the music of the Happiness Boys and the Clicquot Club Eskimos . . . After an absence of almost six years, Paderewski triumphantly returned to the concert stage . . . Myra Hess, young English pianist, made her debut . . . So did the Burgin String Quartet, composed entirely of members of the Boston Symphony . . . On Dec. 5 the Boston Symphony, under Pierre Monteux, gave a special benefit concert for Wilhelm Gericke (its conductor from 1884-89 and from 1898-1906).

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dodecaphonic order have admitted to favor. But once he was challenging the rationale of the Schoenbergians, he was bent, now, on exposing what he put forward as a glaring fallacy: "If the traditionally dominant quality of the second harmonic (the fifth) is not recognized, why admit the validity of the one interval that is still retained in the Schoenbergian order, namely the first harmonic which is the octave?"

I duly noted down this formidable riposte, scribbling a reminder that in his early London days this authoritative critic of Schoenberg had been the friend of other investigators in physics, mathematics, and music, namely Sir James Jeans and Bertrand Russell.

I was anxious next to have Ansermet's appraisement of the increasingly controversial appeal of Stravinsky. Even today, when the boldest of Stravinsky's interpreters has not been able to endorse his former idol's stand without much heart searching, the names of Stravinsky and Ansermet remain inseparable. I had to admit to a certain diffidence in putting this searching question – it was a natural reluctance to face disillusionment – if only for the reason that I have retained an unforgettable impression of the first London performance of the ballet version of *Le Sacre du printemps,* which Ansermet had given at the Princes Theatre. On that triumphant occasion, the trombones of the vast orchestra had had to be cooped up in boxes above the orchestra pit, and the percussion was allowed to overflow into the front rows of the stalls.



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At what point did Ansermet's defection from the Stravinskyan faith occur, and why? The answer came with an illustration from *Don Giovanni.* "Stravinsky's adventures in music," he said, "had, by their very nature, constantly to be renewed, because such an appetite is always in search of fresh game, even as Don Giovanni was driven on to seek fresh satisfaction in amorous adventure."

A time came, with Ansermet's performance of Stravinsky's Mass, when he was bound to confess to the most inspiring figure of his musical career that "the substance had been lost for the shadow." "There had always been an element of gambling in Stravinsky's chameleonlike metamorphoses," he went on, "but from the Mass onwards the gamble has been lost. The Mass and *The Rake's Progress* are thus not more than detached portraits of what a Mass or an opera should be. In so many of his later works the essential *Quoi faire?* with which a composer should be obsessed becomes merely a *Comment faire?*"

Work after work of the later period was subjected to the most sympathetic critical analysis, but found wanting. And presently I was to be gently amused by an example of Stravinsky's extraordinary tenacity, which Ansermet illustrated by a quaint anecdote. "One evening when Ravel, Stravinsky, and I were discussing Schoenberg's idea of a chord



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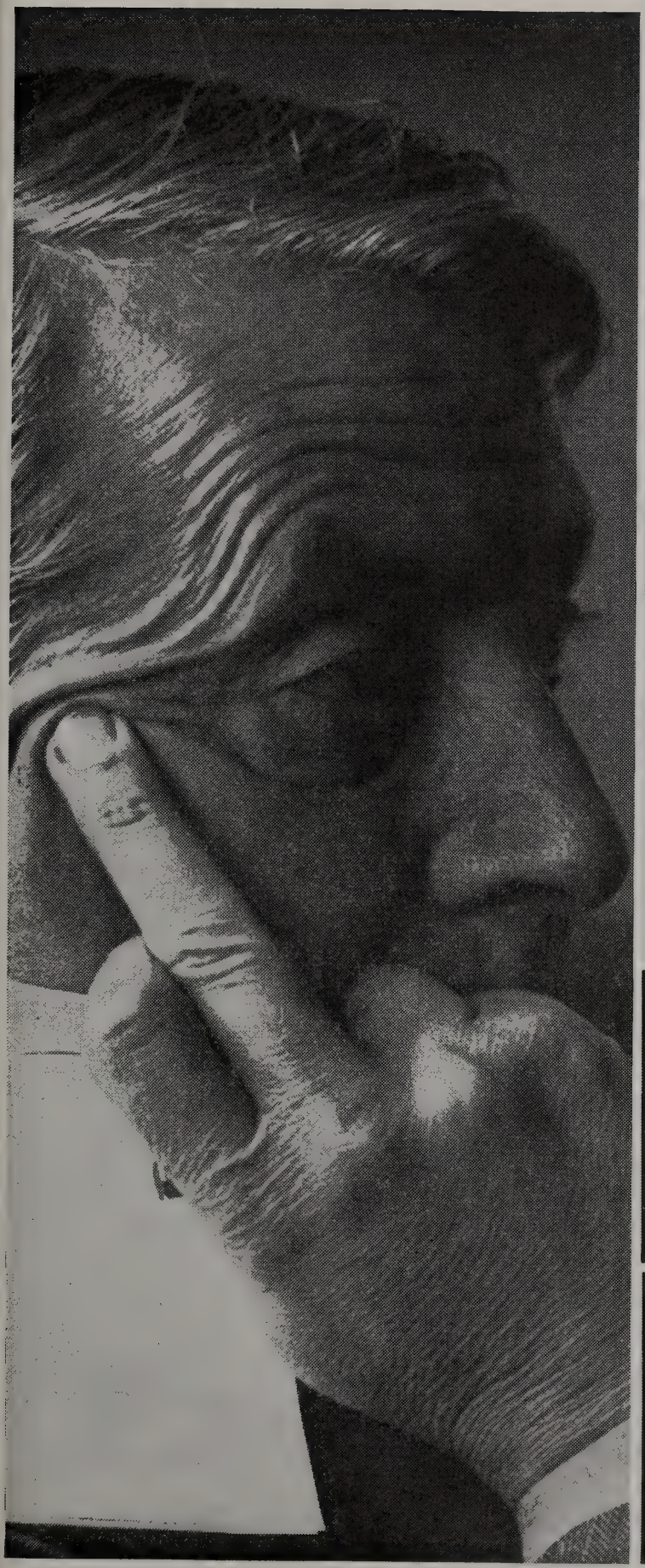
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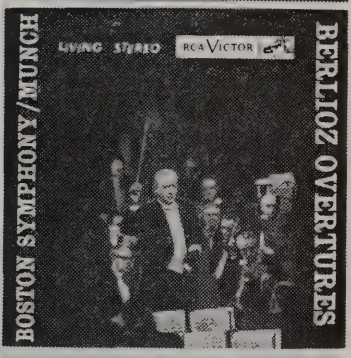
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that should be both major and minor at the same time, Ravel argued that such a chord might in fact be possible provided that the minor third were in the higher register and the major third in the lower register. Whereupon Stravinksy, with his almost perverse persistence in achieving the impossible, declared: 'If you opt for that layout, I don't see why I can't be equally happy with the opposite arrangement.' And he added: 'If I want to, I can.' "

Disillusionment with certain aspects of Stravinsky — after the manner, it occurred to me, of Nietzsche's disillusionment with Wagner — has not diminished Ansermet's admiration for Stravinsky's vintage works, a program of which, alongside another of the *Spring* Symphony and *Les Illuminations* of Benjamin Britten, he brilliantly conducted at last summer's Edinburgh Festival. Spiritual bonds, on the musical plane, are something like family bonds; they are never really broken. I think I caught a nostalgic note in the voice of this most fervent of Stravinsky's early supporters when he told me that it was to the neighboring Orthodox Church, on the death of Sergei Diaghilev, that Stravinsky had hurried from his home at Morges to prostrate himself in prayer on the stone slabs.

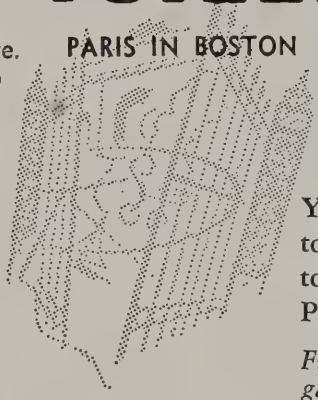
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A state of crisis has been more or less normal in musical affairs, he believes, since the time of Beethoven. But the bewilderment of present-day creative minds is a phenomenon alarming in an altogether different sense. Britten is the contemporary composer in whom he finds the most spontaneous vein of inspiration, and he is also sanguine about the future of Hindemith and Shostakovich. He has great hopes for the long-awaited production of the last and apparently the most important work of Manuel de Falla; this is the two-hour opera *L'Atlantida,* the final edition of which is now being completed by Ernesto Halffter, and which Ansermet is due to conduct at La Scala.

Together with his conducting activities Ansermet is undertaking a vast theoretical work, the aim of which is to define the phenomenon of music in terms of the philosophies of Maritain, Sartre, and Husserl.* I was not able to follow all his investigations in this obscure region, but I was solaced for my inability to do so by the assurance that the philosophical outlook of this school, and particularly the transcenden-

* The book is now published: Les Fondements de la musique dans la conscience.

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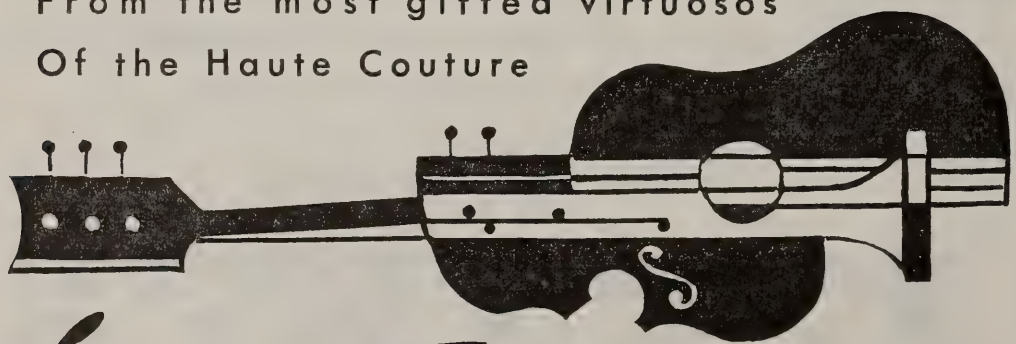
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talist theories of Edmund Husserl, were, by their nature, alien to the English mind. Why, in the admirable *History of Western Philosophy* by Bertrand Russell, so I was reassuringly informed, the name of Husserl is not even mentioned!

I gathered, however, that what has prompted the insatiable mind of Ernest Ansermet to embark on this venture is his belief that, the language of music having touched the highest degree of its expressive power in the art of Debussy, the point has been reached at which the course of our musical civilization has been described. I had seen the analyst in Ansermet, also the pure mathematician; but it was the Romantic philosopher in this conductor who was declaring now that the genius of Debussy lay in the invention of a technique by the very act of musical creation.

There we have it: "Instinct," "Inspiration" – perhaps old-fashioned, unscientific words, but terms to which, Ansermet insisted, Debussy was the last to restore their primitive meaning. *"Ma musique n'est faite que pour se mêler aux hommes et aux choses de bonne volonté,"* Debussy had written to their mutual friend Robert Godet. "It is all very well for the French to pride themselves on their Cartesian musical logic," was Ansermet's comment on this quotation. "The best of their musicians were not Cartesians at all!"

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In all humility I had again to confess to being not a little baffled by the application of such concepts to music. No doubt they will be made clear in Ansermet's forthcoming study of music in the large frame of the humanities — a work which already has involved fifteen years of research. I, at least, had been privileged with a preview. I debated its dialectics over a coffee on the way back to my hotel, in *"Le Tea-Room des Philosophes."* I am still debating.

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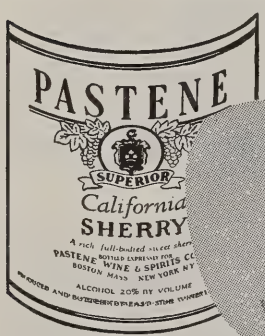
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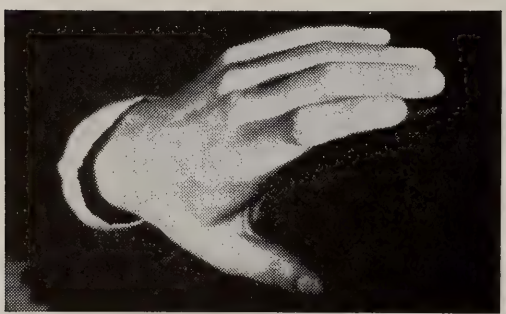
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MARTIN was the youngest of ten children of Charles Martin, a Protestant minister of Geneva.* The taste for music in his family, who were practicing but not professional musicians, went back to his paternal grandfather who in 1827 engaged the young Franz Liszt for concerts in Manchester. Frank Martin, having made his first attempts at composition at the age of eight or nine, admits to having been so impressed by the St. Matthew Passion that Bach was from then his favored master. As an adolescent he became especially susceptible to



Portrait of Frank Martin made for *Polyphonie* by Erno Boeke

* This biographical material is largely derived from an unsigned article in *Polyphonie* (an issue on Rhythm, 1948).

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Schumann and Chopin. From sixteen to twenty-four he studied harmony, composition and orchestration with Joseph Lauber in Geneva. In this time, he became strongly interested in Wagner and Franck. After the first World War, living in Zürich, Rome, and later Paris, he came under an æsthetic from which his orthodoxy in construction had always held aloof – the impressionism of Claude Debussy. His *Quatre Sonates à Cassandre* are the fruit of this period. Next he embraced the complex of rhythmic possibilities, and composed his orchestral *Rhythmes*. It was in 1932 that he went over more or less wholeheartedly to the ways of Arnold Schönberg. His Piano Concerto, Symphony, String Quintet (*Rhapsodie*) and String Trios are openly twelvetonal. During these years he acted as director of the musical "Technicum" in Geneva, and was drawn by his rhythmic speculations into the school of Jacques Dalcroze. He was also pianist and harpsichordist (1927–1937) in a chamber music group of the Geneva Conservatoire – occupations which may be supposed to have had a balancing and integrating effect upon his creative work. It was in 1946 that he made his home in Amsterdam.

In 1938 there began what has been called a new phase of his production, or, let us say, a full self-realization after a career of adventurous sampling and multiple assimilation. The music which he has written

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from that time is dominated by a pronounced lyricism. This music is obviously by one who has listened to the impressionists, who has delved into twelve-tonal ways, who has nevertheless built for himself good classical foundations, and forged from these materials a truly personal and independent style. His earliest ambitious work is *Le Vin herbé* of 1942, a cantata of great length, leaning toward the twelve-tonal style. It is a setting of Joseph Redier's text on the Tristan legend. His oratorio *In Terra Pax* was composed in 1944 for performance when the war should end. His oratorio on the Passion, *Golgotha* (1946), indicates that he had not forgotten Bach. The *Petite symphonie concertante,* probably his best known work outside of Switzerland, was composed in 1945. It was made known to us, as well as the Violoncello Concerto, by the ministrations on two occasions of Ernest Ansermet. The Violin Concerto is a score of 1952.

The way Frank Martin has approached twelve-tonalism and made his own selective use of it is most characteristic. From the start he has recognized the dangers and pitfalls of the method, as he tells us in an article *"Schönberg et Nous"* in a twelve-tonal issue of *Polyphonie* (1949). If a composer submits to the dogmatism of the method, he may have a deceptive sense of achievement in what is no more than the solution of an intellectual task, while his free spirit, his artist's impulse

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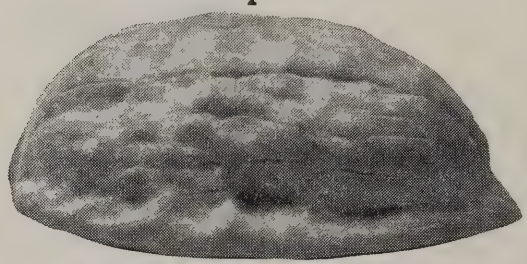
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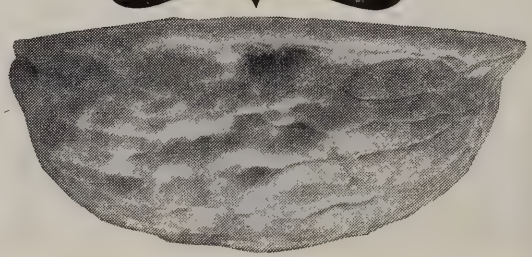
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may be bound in a straitjacket of constrictions. Yet the composer cannot adopt the system half way. The "series" must be adhered to to have any use or meaning. Martin has nevertheless embraced the possibilities of twelve-tonalism as a liberation from the older tyrannies of chords and resolutions. He has found in it an enrichment of technical expressive possibilities, a sharpening of his tonal sensibilities within a Tristanesque chromaticism.

"Dealing with the series," he writes, "will teach us to think and to write in a new language, a language which each must construct for himself. And our first boon will be to conceive melodies of great richness, because we must make use of the twelve notes of the chromatic scale before we can repeat the first. The search for such melodies leads us out of the beaten paths of the tonal or modal and makes us extraordinarily sensitive to the return of melody on itself; it is a full sense of necessity which at last permits this return, for the definite æsthetic purpose would otherwise give a sense of fundamental violation. A note as such acquires a value which it is far from having in any other musical technique. Quite apart from its tonal function and its relation to other notes, preceding, following, or simultaneous, in this technique a *sol* is a *sol,* and it becomes extremely important that it be repeated at once by the same voice or by another, passed about between voices, or that it be

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dropped after a certain time. The spirit is made strangely alert to this importance of a note for itself, and there follows a real enrichment and a new exigence. The banning of the octave brings with it another kind of enrichment: it produces, when one is writing in more than three parts, a succession of constantly dissonant chords. If one makes an effort to preserve in these successions a true harmonic sense, a real musical logic, it favors a closeness of harmonic language which no other technique can produce. The dissolving of this closeness, which would soon be excessive, becomes a conscious art, the deliberate violation of an established rule. Moreover, the use of a single series gives an incontestable unity to a work of a certain fabric, so that the ear may recognize this series in its various presentations, exposed at one moment as a melody, at another as divided between several voices. It is the true motive impulse of the work, like a leading motif, acting rather as a complex mode than as the subject of a fugue which has a rhythmic profile as well as its note succession.

"This is no place to set forth every possibility from prolonged study of the technique of Schönberg. I wish only to testify that there are here new riches, a true development of our musical sensibility in domains still little explored. But one must be aware that this enrichment may become an impoverishment if the spirit of the composer thereby loses

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all the riches accumulated in centuries of searching and finding. I shall never believe that poverty can be a virtue in the domain of art and especially when it is voluntary. If art has any sense, that sense must lie in the power to integrate various elements which seem unrelated, to express, for example, the excessive grief or the distraction of passions in the serenity of order and beauty; in the technical domain to conciliate exigencies that seem contradictory as Bach could do in writing the greatest subtleties of counterpoint within the most perfect harmonic frame. Within the modest scope here concerned could not a new richness come into being if we could succeed in integrating into our Western music the extreme sensitiveness to chromatic functions which the practice of Schönberg's theory develops? Is not the heroic period of profound research revolutionized, and is not our task henceforth to organize and to construct?"

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A VIEW OF FALLA

By Ernest Newman

(Reprinted from The Sunday Times, *London, June 27, 1954)*

Of all contemporary composers Manuel de Falla is, I imagine, the most difficult for the international world to see steadily and whole. The foreigner is apt to label him a "Spanish" composer and leave it at that. The truth seems to be, however, that for Spaniards – who alone, of course, are qualified to have an opinion on this matter – there are several Spains within the peninsula, and the non-Spaniard who knows nothing of the country at first hand and has little acquaintance with its ethnic structure and cultural history easily becomes disconcerted by the distinctions perceived by the natives between the various regions – Andalusia, Catalonia, and so on – and cannot quite understand how they come to bulk so largely in the musical outlook of the Spaniard, or the processes by which some of the modern Spanish composers have endeavoured to fuse the various idioms. It is very much as if in our

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own country Yorkshire and Cornwall had each its own cultural core and artistic idiom, and an "English" music equally representative of both were rather difficult to come by.

The puzzled English reader will be helped considerably to find his way out of this Spanish maze by a biography and critical study of Falla by his compatriot composer Jaime Pahissa. He will find a great deal to interest and instruct him also in Dr. Walter Starkie's latest book, *In Sara's Tents,* which though its subject is not primarily musical, contains a great deal of first-hand information about music and music-making in the Spain of today.

• •

Pahissa outlines what he calls Falla's "ascending evolution" thus:

"He began by using a style based on the popular music of his native Andalusia. After this he proceeded to follow the Spanish national school, which was at that time in its prime under the influences of Pedrell and Albéniz. From this local, or rather national, folk influence and the more or less stylised use of it, which achieved its fullest expression in *Nights in the Gardens of Spain* and *El Amor Brujo,* Falla moved on to exploit a medieval atmosphere which was more austere though infinitely evocative, as in the Castilian music of *The Puppet Show,* until finally he reached the Concerto, in which the Spanish character

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is manifested by abstraction of form and purity of line combined with simplicity of development. The evolution of his style did not end there, however, but attained a higher degree of universality and greatness in the piece upon which he was working in his last years. This was *La Atlántida,* in which he was realising his ambition of combining the music of the different regions of Spain into one work."

This quotation of itself is sufficient to show the peculiar difficulty of the Spanish musical problem for foreign critics; here is regionalism versus nationalism with a vengeance.

The problem is all the more baffling because *La Atlántida* — the "great oratorio" or "tone poem," as Pahissa describes it, "based on the epic poem by the great Catalan poet Jacinto Verdaguer," unfinished by Falla at the time of his death in 1946 though the subject had occupied his mind since 1926 — is still unknown to the world and is likely to remain so for some time. "Nobody knows anything about this music," says Pahissa. ". . . For him a work was not completed until he had thoroughly revised it once, and then again after a period of a few years.

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What one can be sure of is that it is made up of choruses in an austere yet free and rich polyphony, with frugal orchestral support, and of symphonic passages and solos by the characters in the poem." For the fact that the work, which Pahissa analyses in some detail, never came to performance the Spanish civil war and the second world war must be held responsible*

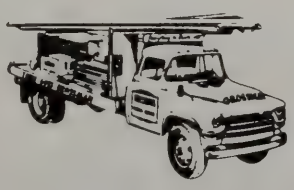
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As we have just seen, Pahissa regards the *Nights in the Gardens of Spain* and *El Amor Brujo* as marking a culminating point in the development of one aspect of Falla's genius. These are indeed two highly individual works that are well worth intensive study by historians of the evolution of musical materials and styles. In the *Nights* in particular, more than in any other single work of our time, we see

* A short concert version of this work was performed in Barcelona, under Eduardo Todrá, on November 24 last. A complete stage version is announced for La Scala next June. – *Ed.*

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that transition from art as basically linear to art that is basically "pictural" on which the art-historian Wölfflin laid such stress in a famous book.

Meanwhile I would draw the reader's attention to some of Pahissa's remarks on the development of Falla's harmonic tissue. He describes the impact made on the young composer by his chance lighting on a book entitled *L'Acoustique Nouvelle,* published about the middle of the nineteenth century by one Louis Lucas. I have searched the current encyclopædias in vain for some light on this Lucas and his work; for my curiosity has been piqued by Pahissa's assurance that the book "referred to the phenomenon of the natural resonance and foresaw and described the forms of modern harmony." It seems to have had a profound influence on Falla; we have his own testimony that it radically changed his own conception of harmony.

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SUITE FROM THE BALLET "THE THREE-CORNERED HAT"

By MANUEL DE FALLA

Born in Cádiz, Spain, November 23, 1876;
died in Alta Gracia, Argentina, November 14, 1946

The ballet *El Sombrero de tres Picos* was first performed in its version for full orchestra by the *Ballet Russe* of Serge de Diaghilev, at the Alhambra Theatre in London, July 22, 1919. The scenario was by Martinez Sierra, the scenery and costumes by Pablo Picasso. Léonide Massine and Thamar Karsavina danced the Miller and his wife. Ernest Ansermet was the conductor.

The Ballet was introduced to Boston by the *Ballet Russe de Monte Carlo,* October 29, 1935, with Massine as the Miller, Toumanova as his wife.

The suite which forms the larger part of this ballet had its first American hearing in concert form when Pierre Monteux introduced it at the concerts of this Orchestra December 30, 1921. The dances have since been performed at these concerts March 5, 1926, January 18, 1929, January 31, 1930, December 1, 1933, November 29, 1940 (Désiré Defauw conducting), December 20, 1946 (Richard Burgin conducting), January 4, 1951 (Ernest Ansermet conducting), and March 16, 1956 (Charles Munch conducting).

In the present performances will add at the beginning an alternate suite, which consists of the Introduction and the dances which follow.

The orchestration includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, side drum, bass drum and cymbals, triangle, xylophone, tam-tam, castanets, celesta, harp, piano and strings.

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Visiting Spain with his ballet, the enterprising Diaghilev became interested in the music of Falla, and commissioned from him a ballet on the subject of Alarcón's novel *El Sombrero de tres Picos.** The principal pupil of Falla, Joaquin Turina, has stated that his master first wrote the piece for an orchestra of seventeen instruments under the title *El Corregidor y la Molinera,* and that it was first performed as a "pantomime" at the Eslava Theatre in Madrid in 1917.

The following synopsis of the ballet was published in the *London Daily Telegraph* (July 24, 1919):

"Over the whole brisk action is the spirit of frivolous comedy of a kind by no means common only to Spain of the eighteenth century. A young miller and his wife are the protagonists, and if their existence be idyllic in theory, it is extraordinarily strenuous in practice — choreographically. But that is only another way of saying that M. Massine and Madame Karsavina, who enact the couple, are hardly ever off the stage, and that both of them work with an energy and exuberance that almost leave one breathless at moments. The miller and his wife between them, however, would scarcely suffice even for a slender ballet plot. So we have as well an amorous Corregidor (or Governor), who

* It was the legendary story of Spain which Alarcón had made known to the reading world under its original title *El Corregidor y la Molinera* ("The Corregidor and the Miller's Wife"). It appeared in 1874 and, translated into several languages, resulted in several operas, notably *Der Corregidor,* by Hugo Wolf.

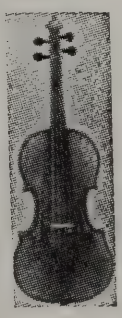
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orders the miller's arrest so that the way may be cleared for a pleasant little flirtation — if nothing more serious — with the captivating wife. Behold the latter fooling him with a seductive dance, and then evading her admirer with such agility that, in his pursuit of her, he tumbles over a bridge into the mill-stream. But, as this is comedy, and not melodrama, the would-be lover experiences nothing worse than a wetting, and the laugh, which is turned against him, is renewed when, having taken off some of his clothes to dry them, and gone to rest on the miller's bed, his presence is discovered by the miller himself, who, in revenge, goes off in the intruder's garments after scratching a message on the wall to the effect that 'Your wife is no less beautiful than mine!' Thereafter a 'gallimaufry of gambols' and — curtain!"

"There is a delightful Voltairian feeling about the whole ballet," writes J. B. Trend in his *Manuel de Falla and Spanish Music,* "and, considering only the music, it exhibits Falla's characteristics in the clearest possible way. There are 'the short, unsentimental snatches of melody, clear in design and precise in expression, with sinuous outlines and ingratiating movements . . . the exquisite sense of harmony, not greatly varied perhaps, but always attractive; and in this, too, clearness is one of his greatest gifts. His harmonies also are strictly tonal, although often adorned with iridescent appoggiaturas. . . . And, lastly, there is his sense of rhythm, which is perhaps the most interesting aspect of his art. It is extraordinarily restless and vivacious; a continual pulsation which never languishes. The ballet in its finally revised form might be regarded as Falla's contribution to the music of the Armistice. In that case it is the one really worthy piece of music which that historic event produced."

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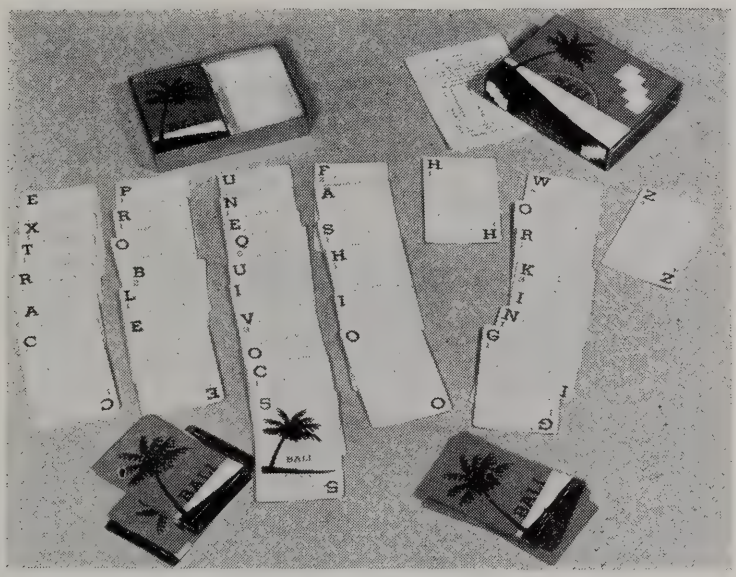
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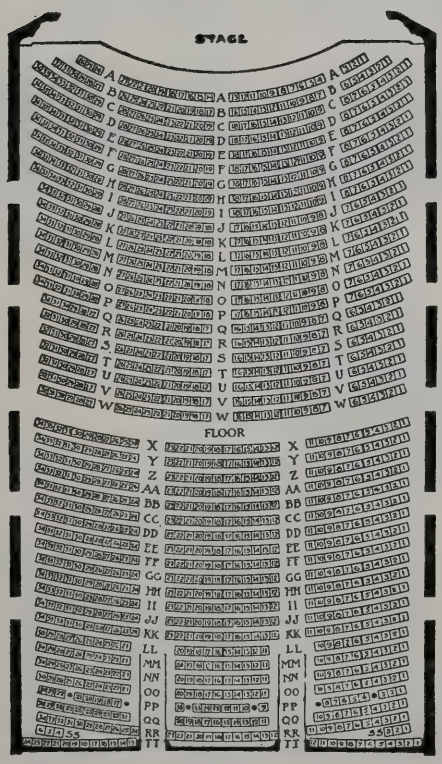
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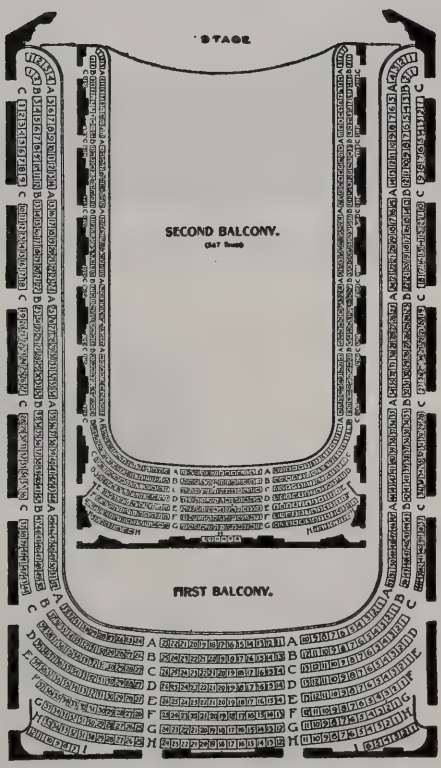
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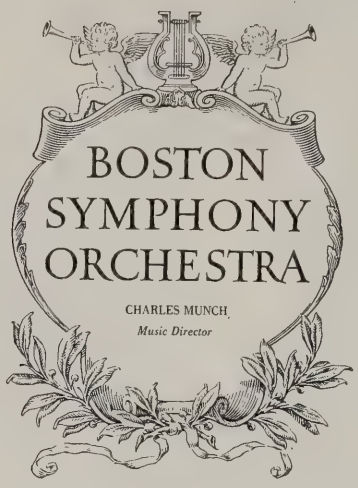
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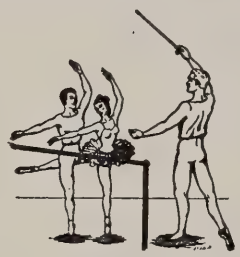
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Gerard Goguen

Trombones

William Gibson
William Moyer
Kauko Kahila
Josef Orosz

Tuba

K. Vinal Smith

Timpani

Everett Firth
Harold Farberman

Percussion

Charles Smith
Harold Thompson
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Harps

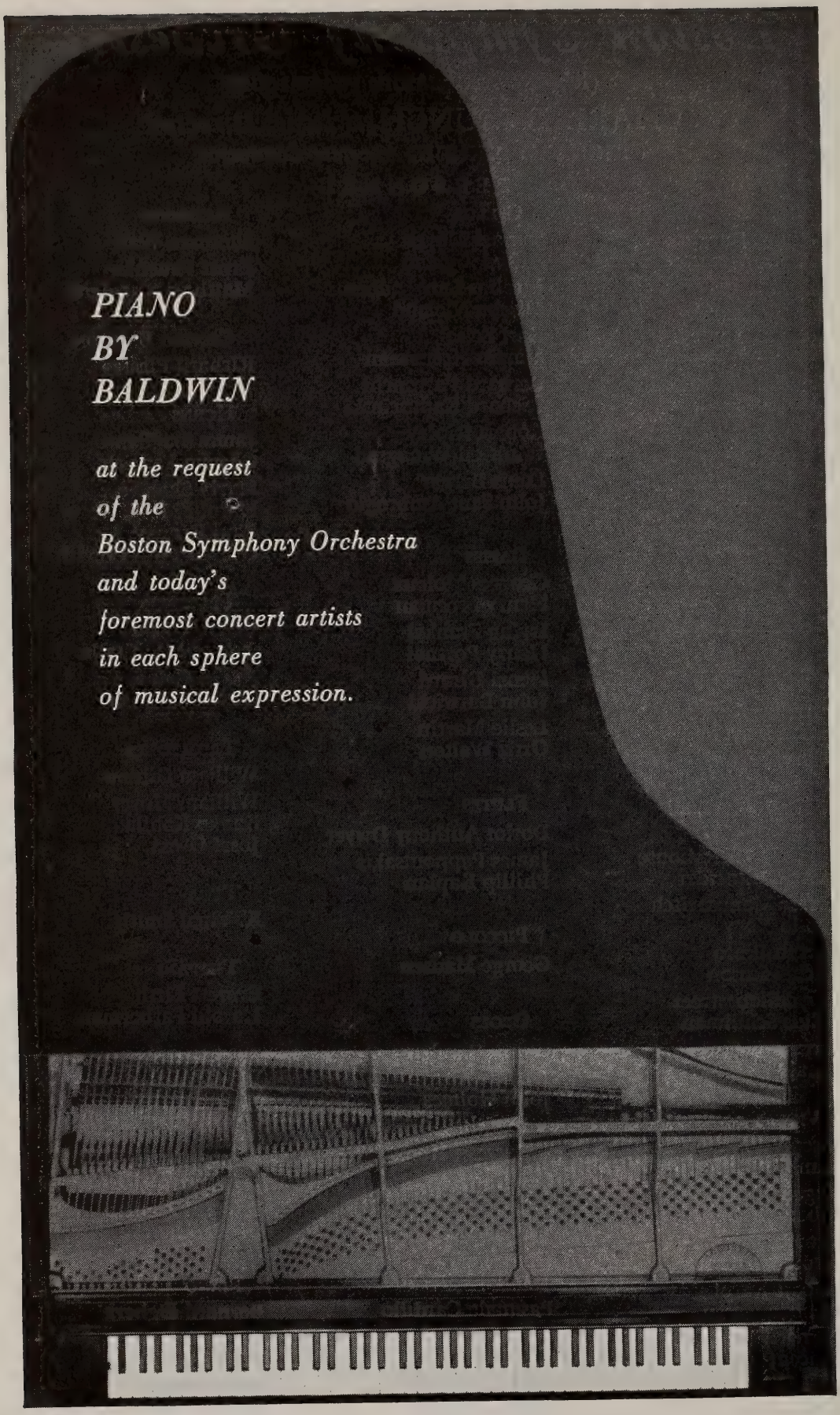
Bernard Zighera
Olivia Luetcke

Piano

Bernard Zighera

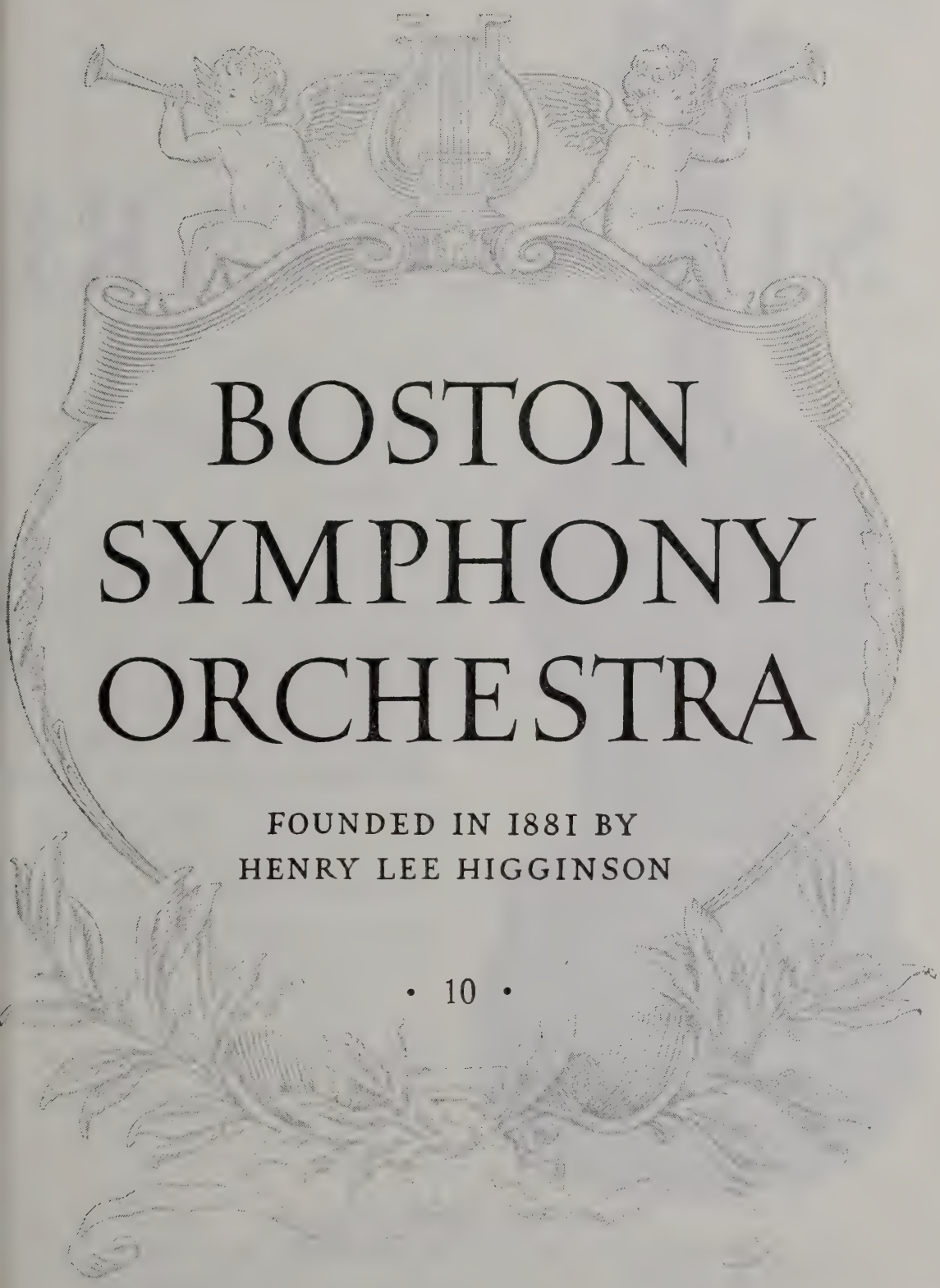
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CONCERT BULLETIN

with historical and descriptive notes by

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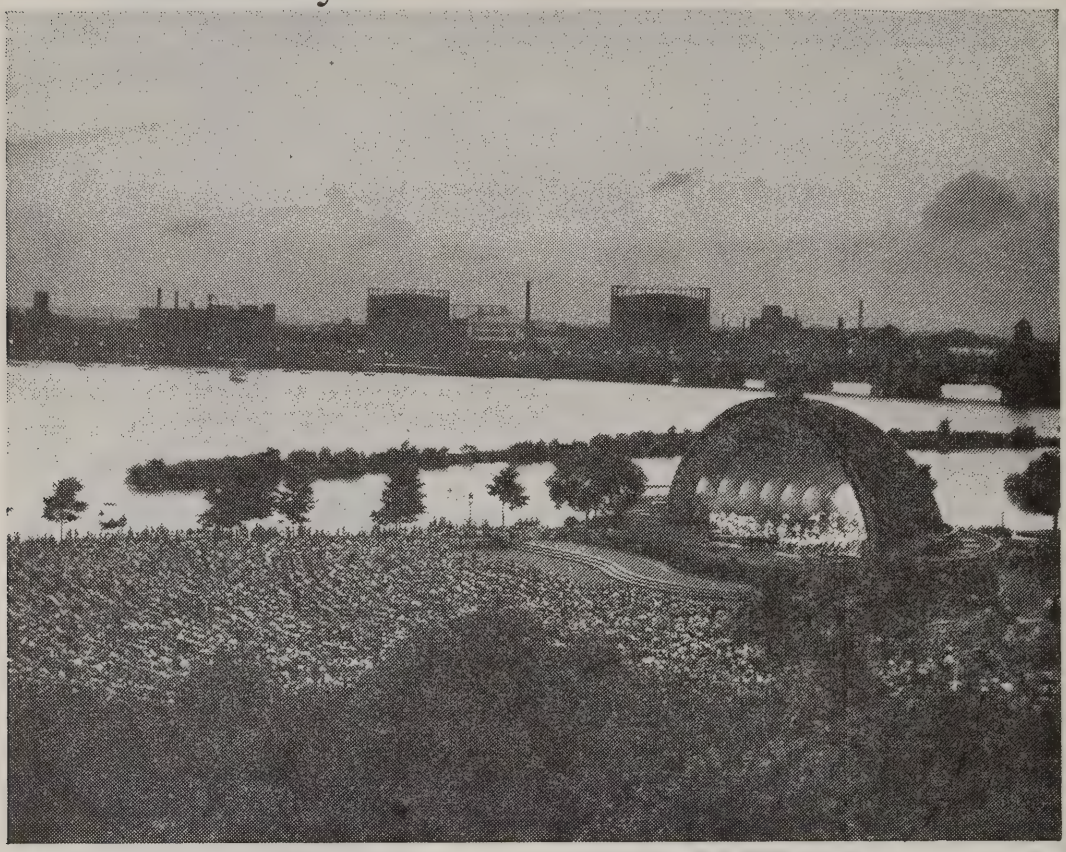
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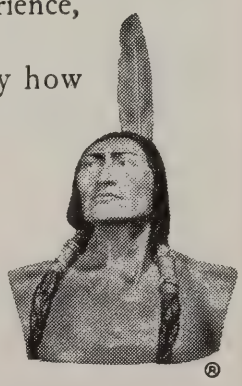


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EXHIBITION

An exhibition of paintings assembled by Roger Curtis opens at Symphony Hall this week. The paintings include portraits and New England landscapes. The artists are members of the Guild of Boston Artists, the New England Artists' Group, and Portrait Artists of New England.

• •

BOSTON SYMPHONY PORTRAITS

Photographic portraits of each member of the Boston Symphony Orchestra have been made by Milton Feinberg of Boris and Milton, and may be seen in the cases in the Gallery each week. The exhibit this week will consist of the cello section.

• •

EVELYNE CROCHET

Born in Paris in 1934, Miss Crochet studied with Yvonne Lefebure at the Conservatoire and took first prize in 1954. She studied with Edwin Fischer and Rudolf Serkin, received the first medal in the International Competition in Geneva in 1956, and was one of the winners of the Tchaikovsky Competition in Moscow in 1958. Coming to this country in that year, she has played in Boston and elsewhere. She played with Francis Poulenc in the first performance of that composer's Concerto for Two Pianos at the concerts of this Orchestra, January

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20–21, 1961. At present Mlle. Crochet is on the musical faculty of Brandeis University.

The cadenzas in the present performances of Mozart's Concerto are her own.

• •

SILVERSTEIN TO BE CONCERTMASTER

The announcement last week of the engagement of Joseph Silverstein as the concertmaster of this Orchestra beginning next season, was the result of auditions held last autumn by Erich Leinsdorf.

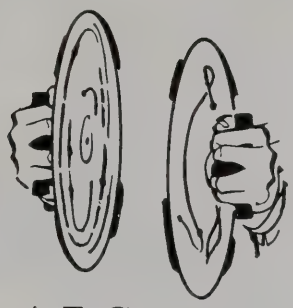
Mr. Silverstein will thus succeed Richard Burgin, who is to retire as concertmaster at the end of the present season after 42 years in this position, but who will continue as the Orchestra's Associate Conductor.

Joseph Silverstein, now 29 years old, became a member of the Boston Symphony Orchestra in 1955 when he was twenty-three and the youngest member of the Orchestra at that time. Born in Detroit, he studied at the Curtis Institute of Music in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He played in the orchestras of Houston, Denver and Philadelphia before joining this one. Recently Mr. Silverstein has won signal honors here and abroad. He took third prize in the International Competition in Brussels in 1959, being the only United States born musician to reach the finals. Last autumn he was awarded the prize in the Walter W. Naumburg Foundation Competition, which brought him both money and special opportunities for performance. These have included an appearance as soloist with the New York Philharmonic Orchestra scheduled for December 30, and a solo recital in New York to be given on January 19 at Town Hall. Mr. Silverstein was granted a temporary leave last fall from this Orchestra in order to fulfill his Naumburg engagements in New York and elsewhere. He will re-join the Orchestra in January.

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CYMBALS: Used by the Greeks and Romans in miniature form, these "sounding brasses" reappeared in Europe sometime before 1300 A. D. Curiously, mediaeval musicians refrained from clashing them; instead, they were delicately touched together to produce a bell-like tone, much as a modern triangle is struck. During the Renaissance, they fell into disuse—partly, at least, because they were a favored instrument of the Ottoman armies which then threatened central Europe. But by 1680 cymbals were in cautious and sparing use again, providing exotic effects in German operas. A century later, the Turkish Janissaries had ceased to be a threat, and music "a la Turque" was all the rage among the Classical composers. This called for cymbals, often played by the bass drummer for economy's sake. By 1800, they had become a full-fledged member of the orchestra—as, indeed, they are today.

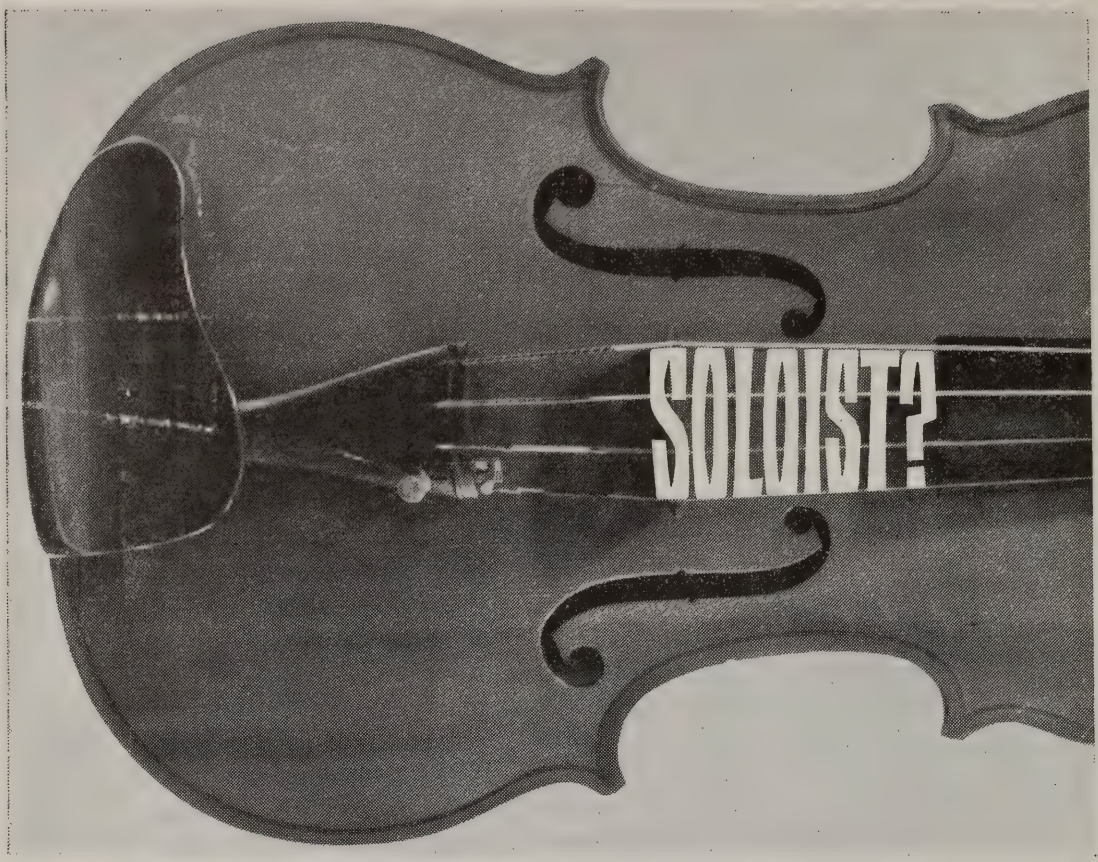
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If you're like most people, one of the last things you'd want to do is to stand up in front of an audience, tuck a violin under your chin and play Brahms' Violin Concerto. Aside from any understandable reticence you may have, you're simply not equipped to be a soloist. And you'd be the first to admit it! Yet, for some strange reason, many people with no training in finance and with no experience in dealing with the ups and downs of the stock market, feel no qualms about managing their own investments. They buy and sell on tips from friends, from barbers, from taxi drivers. Fancy! Investing is like giving a recital — it's best when done by professionals. And that's what we're here for, we at Old Colony Trust Company. We offer many kinds of investment services, all sound, all expertly handled — all for a very modest fee. To find out which one suits your needs best, why not send for our booklet, "Managing Your Money." It's yours for the asking.

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Tenth Program

FRIDAY AFTERNOON, DECEMBER 29, *at* 2:15 *o'clock*

SATURDAY EVENING, DECEMBER 30, *at* 8:30 *o'clock*

BACH Chorale Prelude, "The Old Year is Past"
(Arranged by Charles Munch)

BACH Suite No. 3, in D major, for Orchestra

I. Overture
II. Air
III. Gavotte I; Gavotte II
IV. Bourrée
V. Gigue

MOZART Piano Concerto in E-flat, K. 482

I. Allegro
II. Andante
III. Allegro; Andante cantabile; Allegro

INTERMISSION

MOZART Symphony in G minor, K. 550

I. Molto allegro
II. Andante
III. Menuetto: Allegretto
IV. Allegro assai

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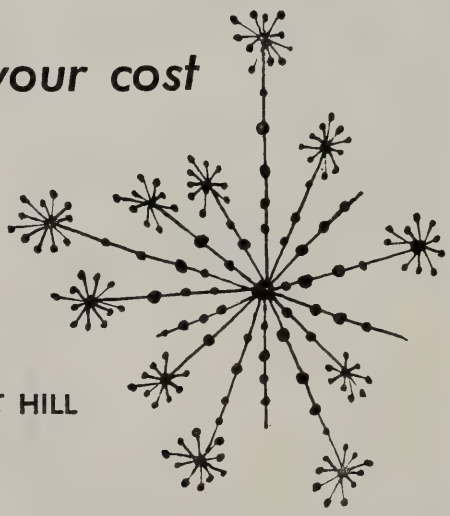
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CHORALE PRELUDE AND CHORALE, *"DAS ALTE JAHR VERGANGEN IST"*

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

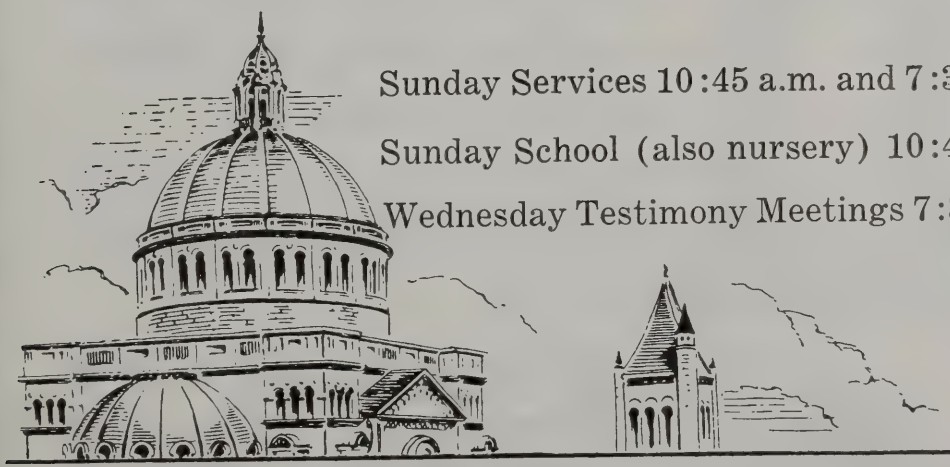
Orchestrating the Prelude and Chorale for orchestra, Charles Munch has used the following instruments: 2 flutes, 2 oboes and English horn, 2 bassoons, 2 horns, trumpet, trombone and strings. The first performance of his orchestration was at these concerts, January 2, 1953.

THE Chorale tune was first published in 1588 and its composer was Johann Steurlein. Bach made two settings of the Chorale (No. 35 and 36 in the Bach Gesellschaft, Vol. 39) and the first of these is the one he used for the Chorale Prelude in his *Orgelbüchlein.*

Das alte Jahr vergangen ist,
Wir danken dir, Herr Jesu Christ,
Dass du uns in so grosser G'fähr
Behütet hast lang' Zeit und Jahr.

(The old year is past — we thank Thee Lord Jesus, that through the long year Thou has protected us in such great danger.)

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OVERTURE (SUITE) NO. 3 IN D MAJOR FOR ORCHESTRA

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 27, 1750

This "Overture" calls for 2 oboes, 3 trumpets, timpani, first and second violins, violas and basso continuo.

Philip Hale found a record of a performance in Boston under Theodore Thomas, October 30, 1869, and another by the Harvard Musical Association, January 20, 1870.

The Suite was last performed in the Friday–Saturday series, April 1–2, 1960.

BACH'S "overtures," as he called them, of which there are four, have generally been attributed to the five-year period (1717–23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art – it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most

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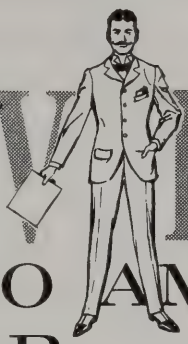
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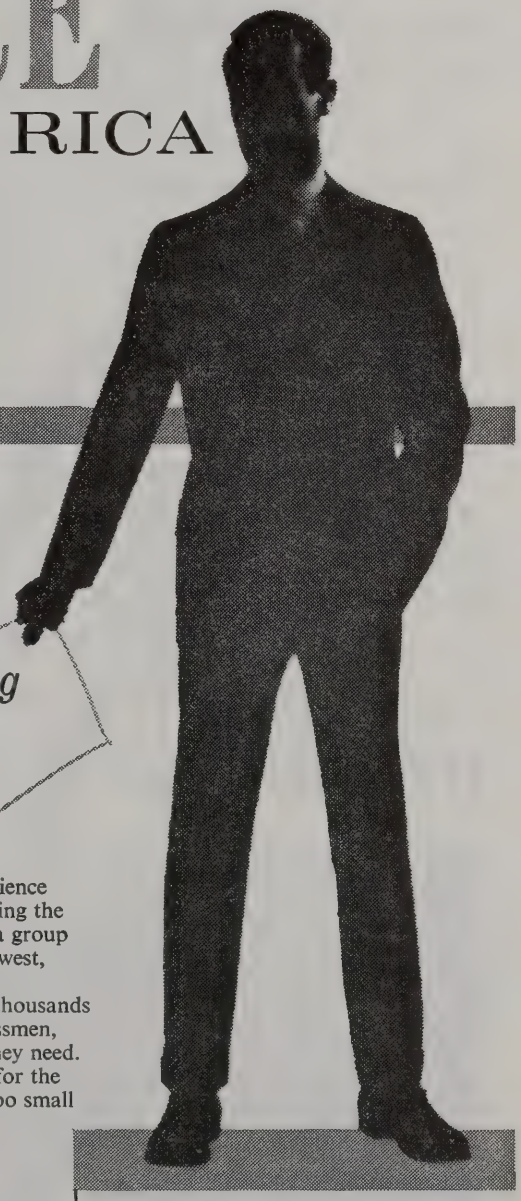


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of his chamber music, half of the "Well-tempered Clavier," the "Inventions." Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The first suite, in C major, adds two oboes and bassoon to the strings. The second, in B minor, is for solo flute and strings. The last two suites, which are each in D major, include timpani and a larger wind group; in the third suite, two oboes and three trumpets; in the fourth suite, three oboes, bassoon and three trumpets.

The "overtures," so titled by Bach, were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an *"ouverture,"* there is no doubt that the French *ouverture* such as Lulli wrote was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture,* but extended and elaborated it to his own purposes.

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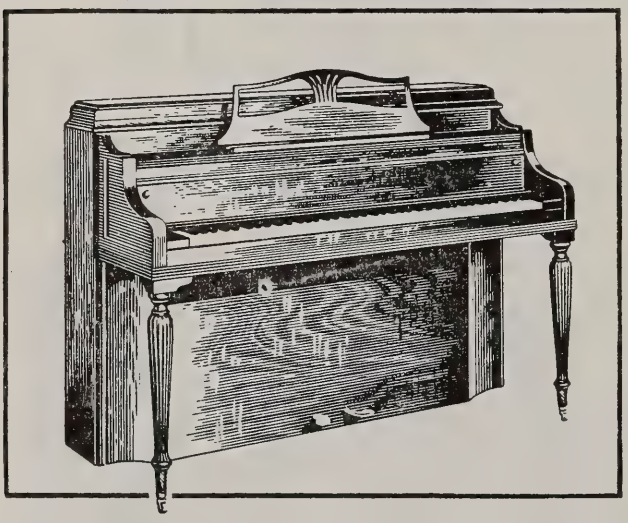
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In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The *"ouverture"* of the third suite, which is its main substance, consists of a "grave," a vivace on a fugued figure, and a return of the "grave" section, slightly shorter and differently treated. The air, lento (which certainly deserves its popularity, but not to the exclusion in lay experience of many another beautiful air by this composer), is scored for strings only. The Gavotte is followed by a second gavotte, used in trio fashion (but not more lightly scored as was the way with early trios), the first returning da capo. The Bourrée (allegro) is brief, the final Gigue more extended but nevertheless a fleeting allegro vivace.



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ENTR'ACTE

THE CONDUCTOR

By BRUNO WALTER

As the title indicates, Bruno Walter's book "Of Music and Music-Making" (W. W. Norton, 1961) is this conductor's reflections on the nature of music from the point of view of his experience in bringing operas and symphonies (and likewise Lieder) to performance over the years. The book naturally takes the form of advice to the young musicians who are at the beginning of the difficult road he has traversed. The new book resembles "I am a Conductor" by Charles Munch, in that here again a conductor is moved to speak as helpfully as he may out of the wisdom acquired (sometimes by hard experience) through a long career. Bruno Walter gives more detailed, more technical advice, but these parts too are of special interest. When Dr. Walter speaks of "the danger of routine" as a limitation upon the fullest enjoyment of his art, the listeners, as well as the leader and his orchestra, may benefit from his speculations.*

* Originally published in 1957 as *Von der Musik und vom Musizieren (S. Fischer Verlag).*



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In rehearsing, then, the conductor has to give detailed expression to his musical intentions; and he must do this in a manner that will intensify the general psychological readiness of the players to fulfill these wishes.

Among the difficulties he has to overcome on his road towards this goal, one of the most serious – and it is a far more serious one than the understandable equability I have mentioned above – is the power of habit and complacency which I am constrained to call a professional disease of orchestras. How well do I remember from my first years as a conductor the frequent reply made by older musicians to my corrections: "Well, I have always played it this way." Whether their resistance to a change or innovation expressed itself verbally or – which was almost worse – in the passive form of standing by their convictions in hostile silence, I experienced what a great, inimical power I was challenging in my fight against habit.

There are people for whom life begins anew every morning. It is they who are ever more deeply touched by every renewed encounter with Schubert's *Unfinished,* it is they whom the perusal of a familiar Goethe poem moves with the force of a first impression; people over whom habit has no power; people who, in spite of their increasing years and experience, have remained fresh, interested, and open to life. And there are others who, when they watch a most glorious sunset or



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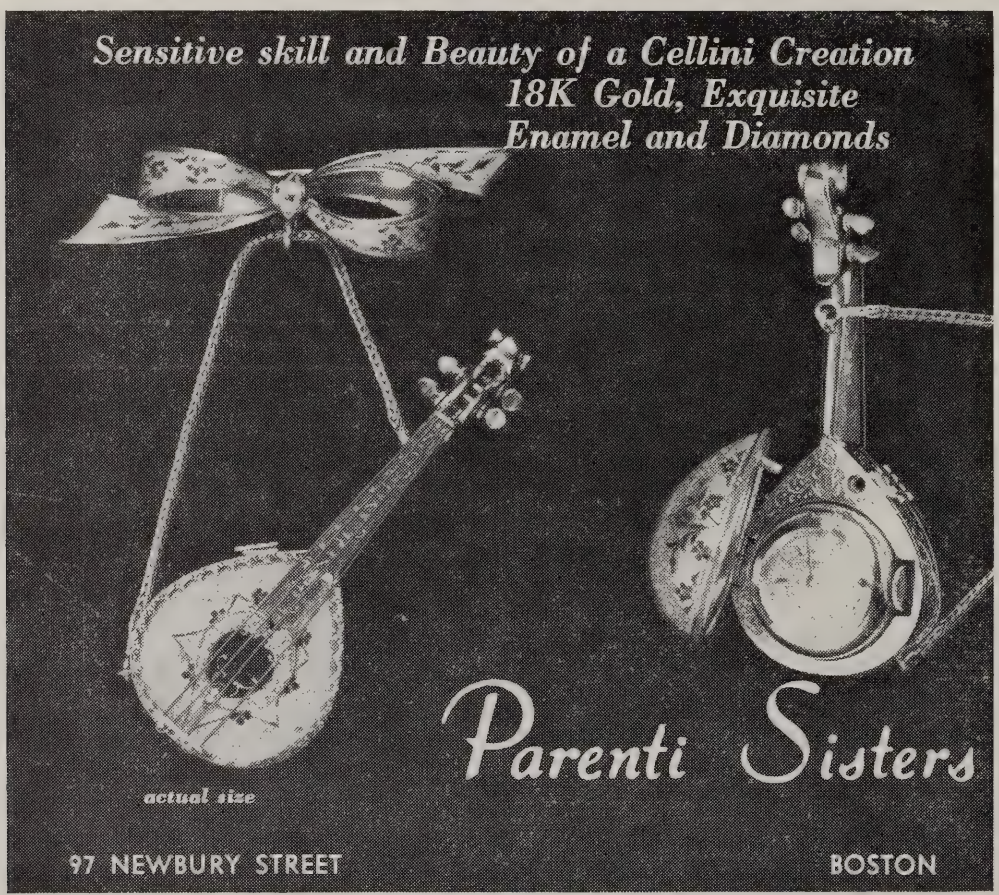
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listen to the Benedictus in Beethoven's *Missa Solemnis,* feel scarcely more than "I know this already"; and who are upset by everything new and unusual – in other words, people whose element is habit and comfort. It is for the former that our poets have written, our artists created, and our musicians composed; and it is for them, above all, that we perform our dramas, our operas, oratorios, and symphonies. As regards the latter, we artists must try, time and again, to burst open the elderly crust they have acquired, or with which many of them may have been born; our youthful vigour must call upon theirs or revive whatever is left of it. And in exactly this consists the task of the conductor when he deals with musicians who suffer from the said professional disease. The dull reluctance in which this disease expresses itself points to its mythical sire, Fafner, and his words: "Ich lieg' und besitz' – lasst mich schlafen!"*

It is exactly in his belief of possession that the error of the routinist lies. For a possession that is not being constantly striven and worked for, crumbles and melts away. There exists a habitual *espressivo* in the rendering of a musical theme as well as habitual nuances of expression in the declamation of poetry that consist in the memory of former, spontaneous interpretations and their tempo, expressive contents and fall of voice. But rendering and interpretation have gradually become

* From Wagner's *Siegfried,* Act II: "I hold what I have—let me sleep!"





counterpoint . . .

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stale, the live, heart-felt content has vanished, and only the manner has remained. A highly-esteemed actor once boasted to me that he was able to re-create, with the utmost success, the passionate agitation of a certain scene he had often played, without any inner participation, purely from the memory of his former performances and their points of detail, such as excessive resonance, wild gestures, sobbing, and so on. I had attended the performance which had, of course, deeply depressed me, much as I admired its virtuosity. Surely we must all realize that in artistic competence, in the mastering of the means of our art, there lurks the danger of falling into routine, and that, the more often we perform a work, the better we know it, and the more brilliant our technique has become, the more carefully we must beware of a habitual performance, and the more imperative it is for us to keep in touch with live emotion. Perhaps I may venture to instance my own life here: the more often I had to perform a work, the more care did I take to revive in myself the feeling of my first enthusiasm, and ask myself time and again whether the first spontaneity had yielded to a routined expression. There can have been scarcely a performance of *Tristan* or *Don Giovanni* or the *Eroica* in my life that was not preceded or succeeded by such self-searching – thus, the works of music ever remained for me "glorious

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as on the first day."* Paradoxical as it may sound, the greatness and beauty of the masterpieces of all the arts is to me nothing static and definitive: they live, they *become* greater and more beautiful with every encounter, just as works of smaller stature become duller and paler. To the question whether I know Mozart's G minor symphony, I should have to answer, in all honesty: "Today I think I know it, but tomorrow it may be new to me"; for I have often thought before that I have known it, only to find later that it was new to me.

Under a section which Bruno Walter calls "Of the practice of conducting," he discusses one of the eventual problems a growing conductor has to face.

Let us imagine the young musician standing at last as a conductor before his orchestra, about to take his first rehearsal with musicians who are entrusted to his guidance. The step to practical conducting is made — he is beginning his career. But what he experiences now, with a fast-beating heart, is very different from the idea of an orchestral rehearsal he has dreamt about during his studies or formed from actual observation. Then, the conductor, bearing the responsibility for work and performance, had seemed to him the absolute ruler, the supreme commander of the musicians who had responded with devotion to the bidding of the practical, experienced hand of the master. But already

* "Herrlich wie am ersten Tag": quotation from Goethe's *Faust*, Prologue in Heaven.



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By reason of the high tension and activity with which the responsibility invests his whole being, the conductor will be affected in his work by the orchestra's equability — that is, its lesser degree of tension; this will be like a heavy, pressing weight, the daily shifting of which may well remind him of the lot of Sisyphus. What must come to his rescue here, is an intense empathy with the mind of the players that will teach him to put life into the orchestra, raise its tension towards his own, fire the musicians with his own fire, and kindle their activity by his.

Such empathy will help him make the orchestra into an instrument on which he can play with the freedom of a soloist. But what are the artistic means of realizing those highest orchestral achievements in which his conception, his own self, can find audible expression? I shall not trouble to try and explain the strongest and most effective means,



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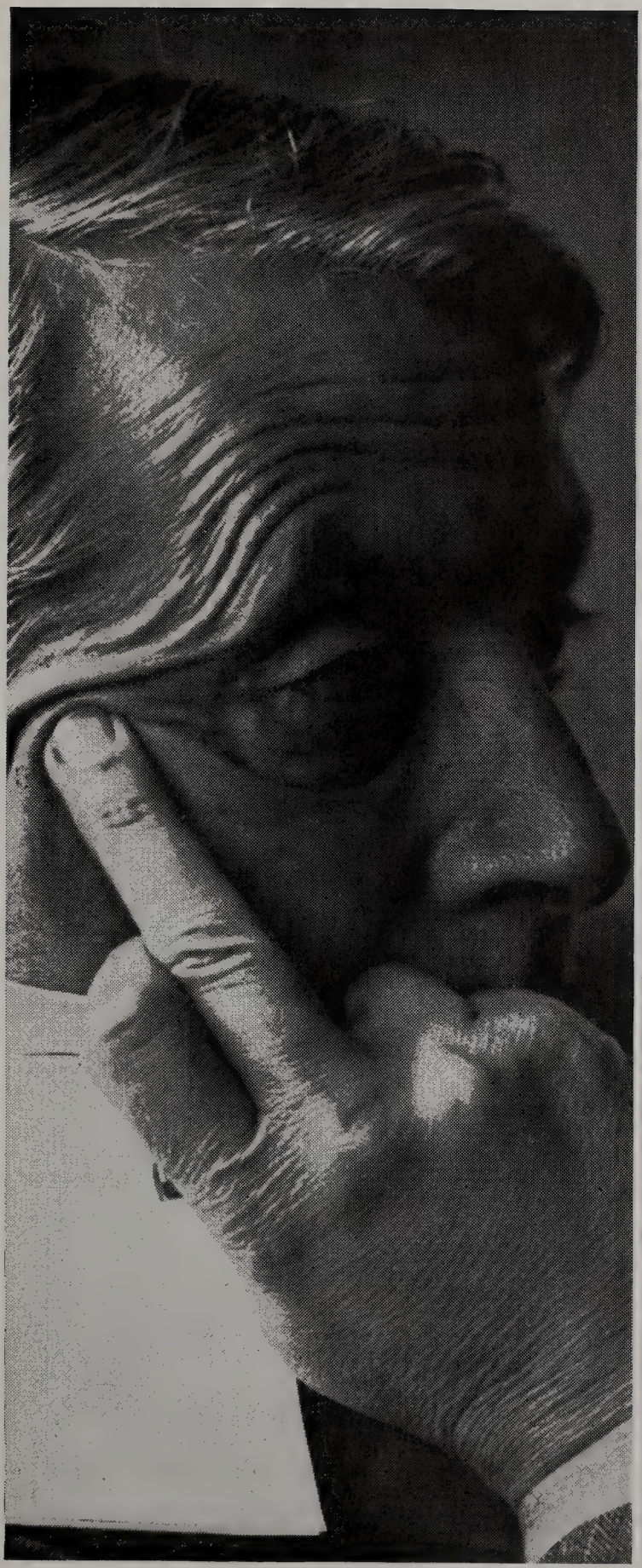
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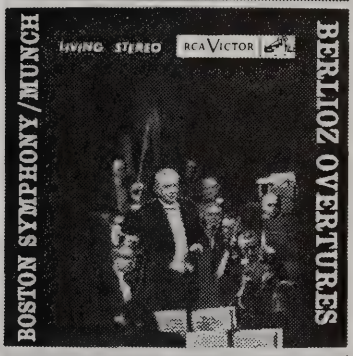
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for it is, at the same time, the most obscure: I mean by this the forcible, direct influence which the born conductor, by virtue of his inner musical intensity and the sheer power of his personality, exerts on his musicians. The forces that emanate from him create an atmosphere of spiritual communion which gives elemental spontaneity, completeness, and conclusiveness to the musical performance. Every truly sympathetic observer will have perceived in this collaboration of conductor and executants the workings of deep, instinctive forces of the soul, together with such as are elucidated by consciousness. At the very least, he will have received an intimation of an irrational element subsisting in the influence of that single one on the many. . . .

But rehearsing has a purpose yet deeper than the preparation of single performances: the gradual establishment of a musico-personal relationship between conductor and orchestra. This must sustain, supplement, and enhance the improvisatory, impelling influence of a strong conducting personality — without such increasing artistic familiarity as can only result from continuous rehearsing, the immediate

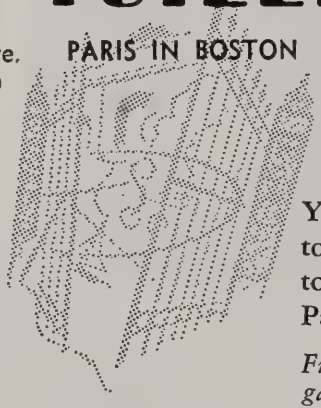
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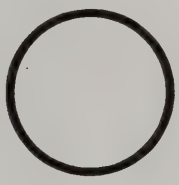
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influence of the conductor during performances would gradually weaken and in the end fail.

In rehearsing, then, the conductor has to give detailed expression to his musical intentions; and he must do this in a manner that will intensify the general psychological readiness of the players to fulfill these wishes.

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Because Mozart wrote his first symphony at the age of eight and his last three (including the G minor) in 1788, three years before his death, and because he wrote thirty-eight accredited symphonies* at fairly well-spaced intervals through his life, they are an especially illuminating record of his growth as an artist. At the same time they demonstrate the development of the symphony as such, from an insignificant to an all-dominating orchestral form. In this development, he may have been spurred by Haydn's Paris symphonies of the 1780's. Mozart grew with the form and the form grew with him from small beginnings to prodigious ends. Except for the string quartets and the piano concertos, both of which forms he developed mostly through his later, his Vienna years, there has hardly been such a notable instance of gradual musical evolution before or since.

The extent of Mozart's progress upon this road is strikingly seen by a direct comparison of the First Symphony and the famous last three. The great G minor Symphony, when set beside the First, is hardly

* The final ("Jupiter") Symphony attained the number, 41, because Nos. 2 and 3 had been copies he had made for study; No. 37 was discovered to be by his friend Michael Haydn. The introduction only was Mozart's.

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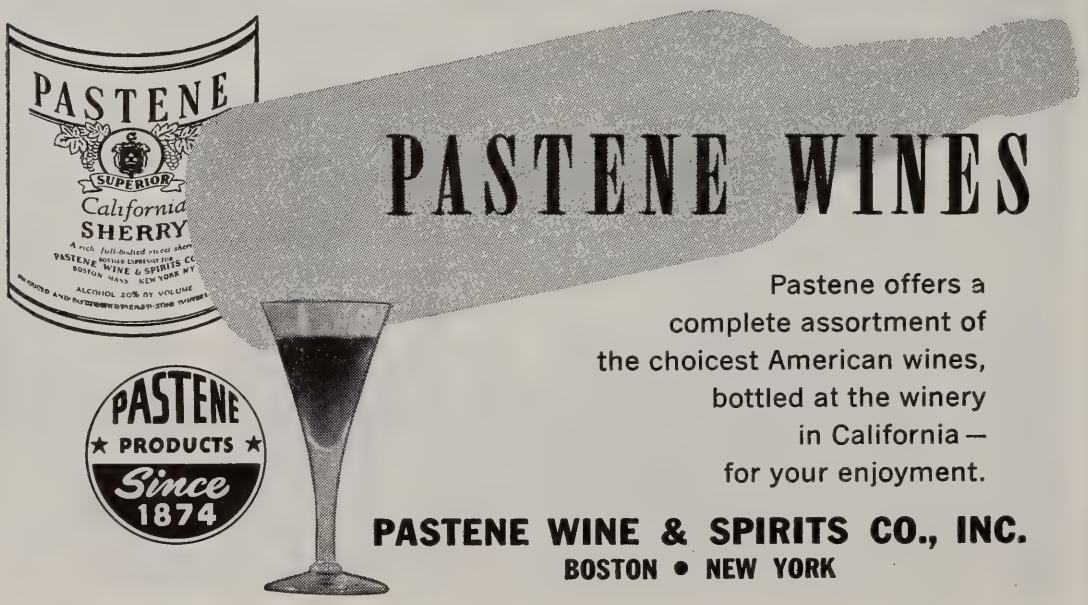
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recognizable as by the same composer, even allowing for the growth from a child to a man. The greater length of the late Symphony, which means principally that it was more fully developed, is but one of many fundamental differences. The opening theme of the First, like those that immediately followed, bespeaks at once a different function. It is brief and four-square, a distinct entity, quite separable from the context, useful but of limited workability. The theme which opens the G minor Symphony on this program is quite another story. It becomes a close part of the texture of the whole first movement, subtle, fluent, self-renewing and self-multiplying, a new precedent and a hint for the Beethoven who was to compose a Fifth Symphony in C minor with just this sort of integral opening theme.

The small boy who addressed a London audience with his First Symphony had simply to catch their attention with a bright, proclamatory theme, and proceed to hold them with his wit. The G minor Symphony needed no such device. Let us suppose that the mature artist was none too concerned with his audience (when he composed this one he had





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not even a prospective audience to bother about), but poured out, even from the first bar, music in a mood of magical elevation, a mood of personal, almost reckless G minor violence which would hardly have met the expectations of a Viennese audience of 1788. (When this Symphony was performed after his death, it puzzled and displeased conventional critics.)

It would certainly have bewildered, and even more displeased a London audience of 1764, if Mozart or anyone else at the time had been able to turn out anything remotely similar. What was then called a "symphony" was a short piece in three parts, often connected, the whole lightly regarded as useful for momentary diversion. The models which fell to the boy Mozart to copy were simply overtures, and usually bore that title. The word *sinfonia* gave them no special dignity, for the *sinfonia* was nothing else than the overture to an Italian *opera buffa.* Mozart used four of his so-called symphonies as overtures to his early stage works. An "overture" became the customary opening for a concert, serving to introduce more important matters to come — concertos, arias and the like. It set the mood for a social function, exuding ceremony and light, gentlemanly grace. Anything so serious as an adagio with genuine feeling or so complex as real development or fugato would have been looked upon as worse than bad taste — actually a bore.

Mozart and Haydn were the true leaders in bringing the symphony to the point where, by 1788, it was at the very center of concert impor-

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tance, three times the length of the early "overture," and many times its measure in subtlety and emotional range. Mozart's last three were the crown of orchestral development in their century. Mozart would have credited Haydn as his colleague in the symphonic pursuit with a large part of this development, and Haydn would have freely and warmly admitted his indebtedness to Mozart – that is, if either of them had been asked. Both are to be credited with overcoming a considerable audience impermeability by the sheer persuasion of their abundant genius.

There is a striking difference, however, in the progress of each composer in the symphonic cause. The bulk and chronology of the symphonies of each shows vividly how Haydn was favored by circumstance. The total count is not the true measure – Haydn wrote over twice as many because he had many more years at his disposal and more occasions for which to provide them. Haydn spent the greater part of his long life, and Mozart the greater part of his short life, furnishing convenient "overtures" to fill in at concert performances. Thus they each wrote the bulk of their symphonies. Only in the 1780's did each come to the point of enlarging, broadening, intensifying the symphony into the primary orchestral form. Haydn wrote his beautiful symphonies for Paris and made his fame with them in those years. He later added his magnificent twelve for London, but by then Mozart was out of the running. He had died before the first of them was written.

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This does not mean that the earlier symphonies are lacking in interest, musical significance, many surpassing beauties. Mozart turned them out with fair regularity through all of his traveling years, when he never entered a city or visited a court without at least one in readiness for a concert. Mozart knew what was expected of him and provided accordingly. He was not the kind to reform audiences or chafe at their obtuseness. It was not because he was more at home with the piano that his concertos matured much earlier than his symphonies. It was because his patrons looked upon him expectantly as a phenomenal pianist, and as a composer only incidentally. The players he was

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given to deal with were limited in number and organized mostly for purposes of accompaniment. Not until Mannheim did he encounter an orchestra of independent importance. The stimulation of listening in Mannheim added to the stimulation of Haydn and the stimulation of a first-rate orchestra to work with resulted in the "Paris" Symphony of 1778, not the most deeply felt he had composed, but his most deft product of craftsmanship by that time.

The symphonies until then are anything but negligible. They are a barometer of Mozart's musical growth. Even in the earliest, the formula of gallantry is often transformed into natural boyish exuberance. There are fresh thoughts in each; some abound with fascinating forerunners of the Mozart to come. Increasingly, he applies sleight-of-hand in the way of modulations, sudden fancies, dramatic incursions. Mozart was incapable of dry formality. In their course, the symphonies attain smoothness, amplitude, variety. They sometimes forget ceremony and become personal in mood, as when he plunged into the minor. He could provide easy charm in an allegretto, pretty sentiment in an andantino, according to formula, but he could also unexpectedly reveal his heart.

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SYMPHONY IN G MINOR (K. 550)

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

This symphony was composed in July, 1788, in Vienna. It was last performed at the Friday and Saturday concerts of the Boston Symphony Orchestra on October 4–5, 1957.

The original orchestration calls for flute, 2 oboes, 2 bassoons, 2 horns and strings. Mozart subsequently added parts for 2 clarinets, and this version is used in the present performances.

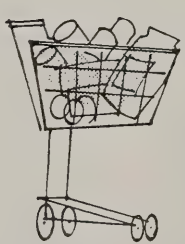
THE G minor Symphony is cast as plainly as any symphony of Mozart in a pervasive mood and style. It is a strongly incisive music which attains its strength by deftness and concentration instead of by massive means.* The special coloring of the G minor Symphony

* Mozart dispenses altogether with trumpets and timpani, attaining contrasts by delicate adjustment within a limited orchestral plan. The first autograph indicated two oboes but no clarinets; later Mozart wrote out extensive parts for two clarinets, robbing the oboes of many passages and retaining the oboes principally for ensemble, as if to preserve a requisite touch of acidity. Editions are current with clarinets and without.

Tovey has this to say about the use of the horns: "Another point in the study of the small orchestra is the ingenious use Mozart makes in his symphony of two horns pitched in two different keys, both of them high; by which means he anticipates Berlioz in a device which doubles the normal number of notes possible in his time on the limited scale of the horn. Much of the surprising fullness of tone in the first movement and finale of this symphony comes from the fact that the horns are able to contribute to the harmony when in normal circumstances they would have to be silent."

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is illustrated by Mendelssohn's retort to a declaration of Liszt that the pianoforte could produce the essential effects of an orchestral score. "Well," said Mendelssohn, "if he can play the beginning of Mozart's G minor Symphony as it sounds in the orchestra, I will believe him." (The Symphony begins with a delicate *piano* in the string quartet, the lightly singing violins supported by darkly shaded chords of the divided violas.)

The opening theme shows at once the falling semi-tone to the dominant which for generations seems to have been the composers' convention for plaintive sadness. (In Tchaikovsky's Sixth Symphony it reaches a sort of peak.) The melodic phrasing tends to descend, and to move chromatically. The harmonic scheme is also chromatic and modulatory. Conciseness and abruptness are the first characteristic of the score. The composer states his themes directly without preamble or bridge. The first movement could be said to foreshadow the first movement of Beethoven's C minor Symphony in that it is constructed compactly upon a recurrent germinal figure which is a mere interval; in this case, the falling second. The second theme is conspicuous by a chromatic descent. The development, introduced by two short, arbitrary chords which establish the remote key of F-sharp minor,

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moves by swift and sudden, but deft, transitions. Its strength is the strength of steel rather than iron, the steel of a fencer who commands the situation by an imperceptible subtlety, whose feints and thrusts the eye can scarcely follow. After pages of intensity, the music subsides softly to the last chord of its Coda.

The Andante states its theme, as did the first movement, in the strings, the basses giving another chromatic figuration. The affecting beauty of the working out has been praised innumerable times, Wagner comparing the gently descending figures in thirty-second notes to "the tender murmuring of angels' voices." Writers on Mozart have found harshness and tension in the Minuet – all agree that the Trio, in the major tonality, has no single shadow in its gentle and luminous measures. The Finale has a bright and skipping first theme; a second theme which shows once more the plaintive chromatic descent. Like the first movement, the last is compact with a manipulation which draws the hearer swiftly through a long succession of minor tonalities. The development of the movement (which is in sonata form) reaches a high point of fugal interweaving, the impetus carrying to the very end.

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The form of the G minor Symphony is as clear as crystal; about its mood musicians have been at considerable variance. When Professor Tovey found in it "the range of passion," as the artist Mozart saw fit to express passion, he was concurring with an authority of traditional opinion. Against him may be set, surprisingly enough, the opinion of Berlioz, who, addicted as he was to emotional interpretations, found in this Symphony nothing more deep-felt than "grace, delicacy, melodic charm and fineness of workmanship." It is difficult, of course, for a listener accustomed to the lusher music of two later centuries (outpourings never dreamt of in Mozart's philosophy) to project himself into the pristine simplicity of the 18th century and respond adequately to what was in its day taken as a new precedent in pathetic utterance. If one is to move discriminately within those smaller confines, receive what is fresh, personal and humanly revealing, one must surely familiarize oneself with the run-of-the-mill music of Mozart's time. Then only will Mozart's innovations, little matters of formal sequence, modulation or instrumental coloring, become immediately outstanding, as they were not only outstanding but startling to a listener of 1790. It has required a scholar like Georges de Saint-Foix to make

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himself so conversant with the style of Mozart's contemporaries that he could perceive in all its force "points where Mozart in the ardor of his subject was led to new boldness." That the G minor Symphony seemed in its day a radical expression of emotion can be readily confirmed by an examination of early commentaries. It will be interesting to review such commentaries through the century and a half which has followed the writing of the G minor Symphony.

Hans Georg Nägeli in his *Vorlesungen über Musik* (1826) took Mozart to task for his excessive melodiousness *(Cantabilität)* which, according to this writer, put a decadence of emotional ferment upon all music. Among all of Mozart's instrumental works Nägeli found only the piano concertos undistorted by this quality.

F. J. Fétis, reviewing the Symphony in Paris *(Revue Musicale,* May 11, 1828) wrote that, "although Mozart has not used formidable orchestral forces in his G minor Symphony, none of the sweeping and massive effects one meets in a symphony of Beethoven, the invention which flames in this work, the accents of passion and energy that

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pervade and the melancholy color that dominates it result in one of the most beautiful manifestations of the human spirit."

The Chevalier Georg Nikolaus von Nissen, who married Mozart's widow and wrote his first biography (published in 1828), there called the G minor Symphony "the expression of a moving and restless passion, a struggle, a combat against a powerful penetrating agitation."

In 1843 there appeared the biography by Alexander Dimitrievitch Oulibicheff in which this flowery writer of a flowery epoch wrote of the slow movement of the G minor Symphony as "the divine balm applied to the wounds of the soul" and said of the last movement, "I doubt whether music contains anything more profoundly incisive, more cruelly sorrowful, more violently abandoned, more completely impassioned, than the reprise of the Finale."

Richard Wagner, hearing the Symphony at a concert of the *Odeon* in Munich, perceived through a heavy and wooden performance, which he deplored, "a beauty so indestructible that even such mutilation could not obscure it." He found the Andante "exuberant with rapture and audacity" and "the beatitude of its last measures" reminded him of his favorite concept of "death through love." Wagner did not have occasion to describe at length the G minor Symphony, but he wrote thus of Mozart's symphonies in general with

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his usual clairvoyance in setting down the essential nature of an artist with a perception unobscured by the formal style of another epoch antipathetic to his own:

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While Wagner sensed and pointed out the universal beauty in Mozart, the era which Wagner dominated neither remembered nor performed Mozart to any appreciable degree.

* *Kunstwerk der Zukunft* (1860).



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MOZART composed this concerto in Vienna in December, 1785, in the midst of his most productive years. He wrote it, with two others, for three subscription concerts which he gave in Vienna, in the Lenten season of 1786. The Concerto in E-flat, however, Mozart first performed in December when it was still fresh from his pen, at a concert in aid of widows of musicians. The audience obliged him to repeat the andante.

The three concertos (K. 482, 488 and 491) interrupted Mozart's work upon *Figaro* in this winter. In this, the first of them, he allowed the *buffo* spirit to creep into the fast movements. They have a theatrical

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externality of treatment, a play for attention, and this externality includes a showy part for the soloist. He approaches the close with growing momentum to a brilliant curtain. This does not mean that the music is superficial in any unfavorable sense, unless *Figaro* is to be called superficial. Mozart did not have to be deep to be great. Melody, by-play, subtle changes, are not wanting. Indeed the concerto becomes serious in its Andante. He gives us another of his great melodies, at first by the strings, con sordino. He has at his command a full and competent wind section, and he proceeds to make the most of it. After the piano has expatiated upon the melody, the *"harmonie"* by itself, flute, clarinets (for the first time in his piano concertos), bassoons and horns take over. Later the flute and first bassoon join the strings in true

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—Allen Hughes, THE NEW YORK TIMES

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concertante fashion. The finale offers still another of Mozart's lively rondo tunes in 6/8 time. The hilarity is interrupted by a short Andantino cantabile where the woodwind choir affords new delights before the swift close.

A glance at Mozart's activities in this winter of 1785–6 will show to what efforts he was put to budget his small household and his pleasures. In the first place, he had just ventured upon his most cherished project — *The Marriage of Figaro.* The father wrote to Marianne on November 2 that her brother was "up to his ears" in *Figaro* — he had shifted all of his pupils to afternoon hours in order to have his mornings free for uninterrupted progress on his opera. Meanwhile, he had much else to do. There was *Der Schauspieldirektor,* the one-act opera-travesty, which he must compose for a performance at Schönbrunn on February 7. There was a performance of *Idomeneo* in March, which he supervised for Prince Augsperg, writing two new numbers. Then there were innumerable concerts, for some of which he must write new works. In addition to the three pianoforte concertos, the composition of other instrumental music had kept the inexhaustible Mozart from finishing his musical setting derived from Beaumarchais. He put his last touches to the score of *Figaro* just before its performance on May 1, 1786.

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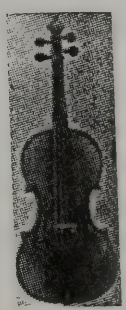
Still, this profusion of music represents but a part of his activities during the six months in question. The scores as such usually brought him no income, which had to be derived from their performance at an endless round of concerts. Besides the public performances, there was a considerable vogue for private concerts in the houses of the Viennese nobility. Lent, with the theatres closed, was a fashionable time for such evenings, and the father Leopold discloses in a letter that Wolfgang's harpsichord* was carried back and forth between the theatre and various private houses no less than twelve times between February 11 and March 11, 1785.

* "Mozart's concert harpsichord is in the Mozarteum at Salzburg, a little instrument by Anton Welter, in a walnut wood case with black naturals and white flats and sharps. It has five octaves, is light in touch, and tolerably powerful in tone." — Jahn.

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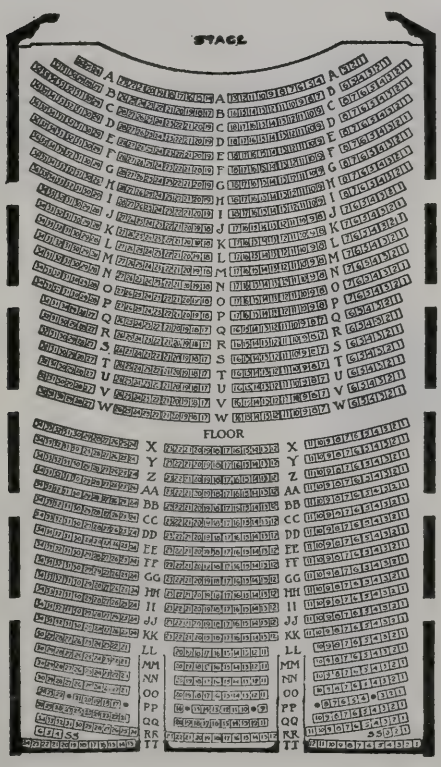
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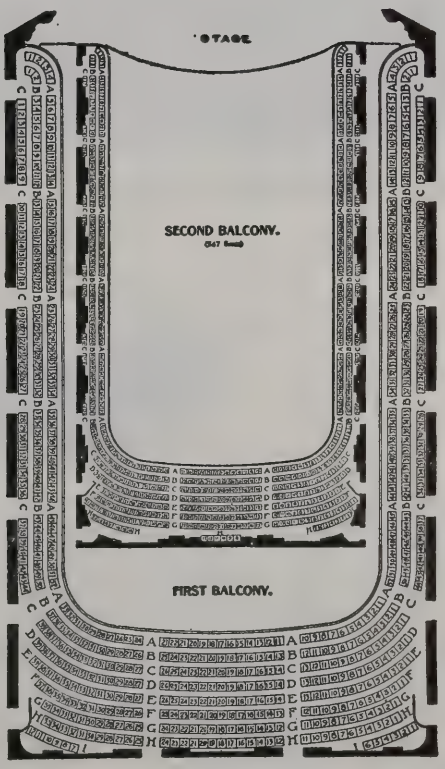
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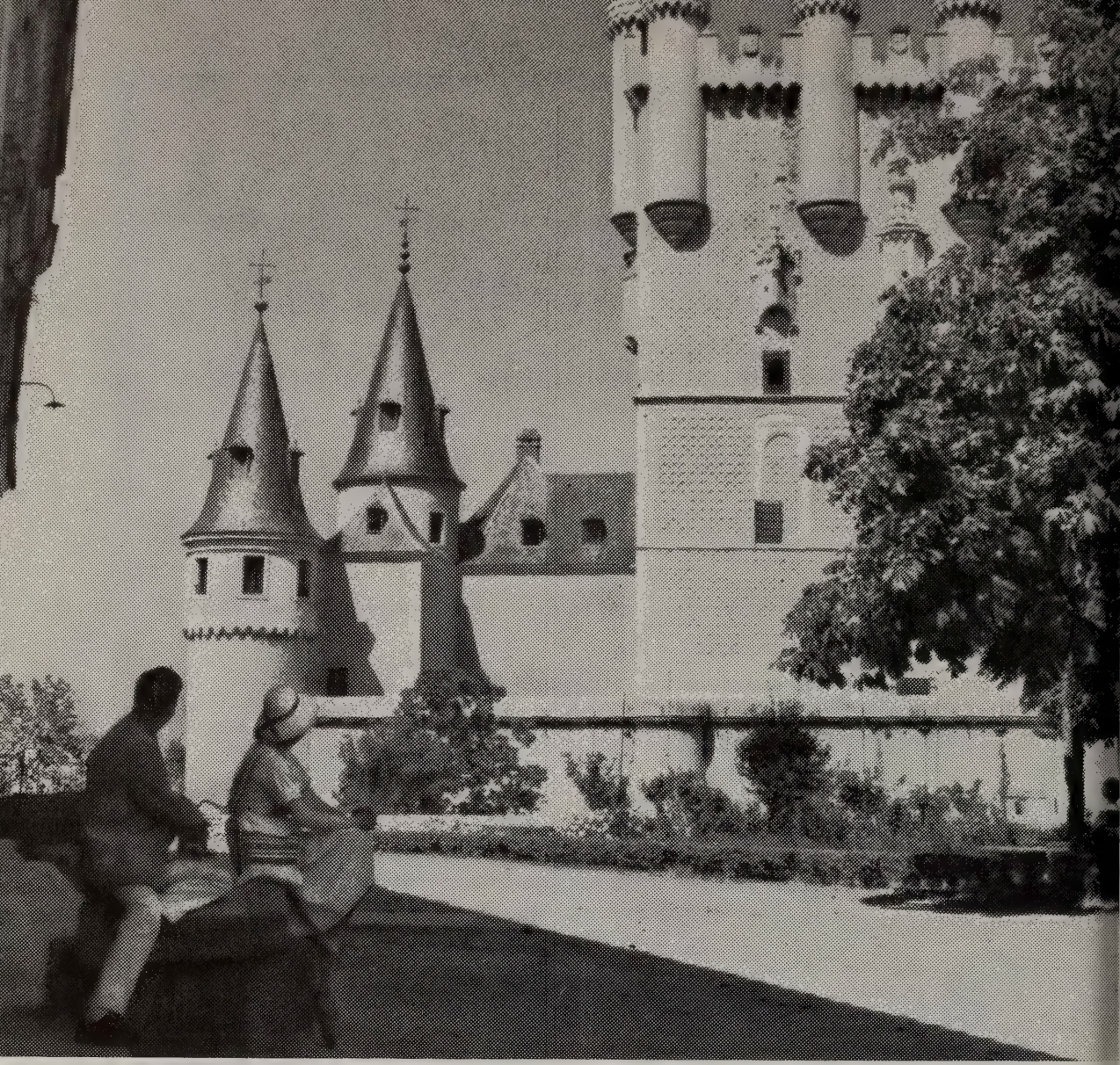
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Eleventh Program

FRIDAY AFTERNOON, JANUARY 5, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 6, *at* 8:30 *o'clock*

WILLIAM STEINBERG, *Guest Conductor*

BEETHOVEN *Symphony No. 8, in F major, *Op.* 93

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di minuetto
IV. Allegro vivace

INTERMISSION

BRUCKNER Symphony No. 8 in C minor

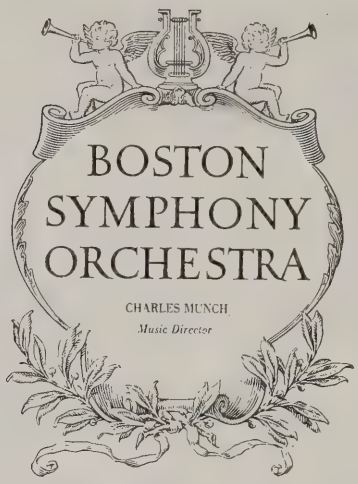
I. Allegro moderato
II. Scherzo
III. Adagio
IV. Feierlich (nicht schnell)

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SATURDAY EVENING, JANUARY 13, *at* 8:30 *o'clock*

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I. Con moto
II. Adagio pastorale
III. Allegro festevale

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BEETHOVEN *Violin Concerto in D major, *Op.* 61

I. Allegro ma non troppo
II. Larghetto
III. Rondo

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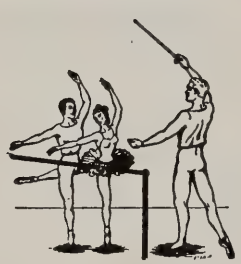
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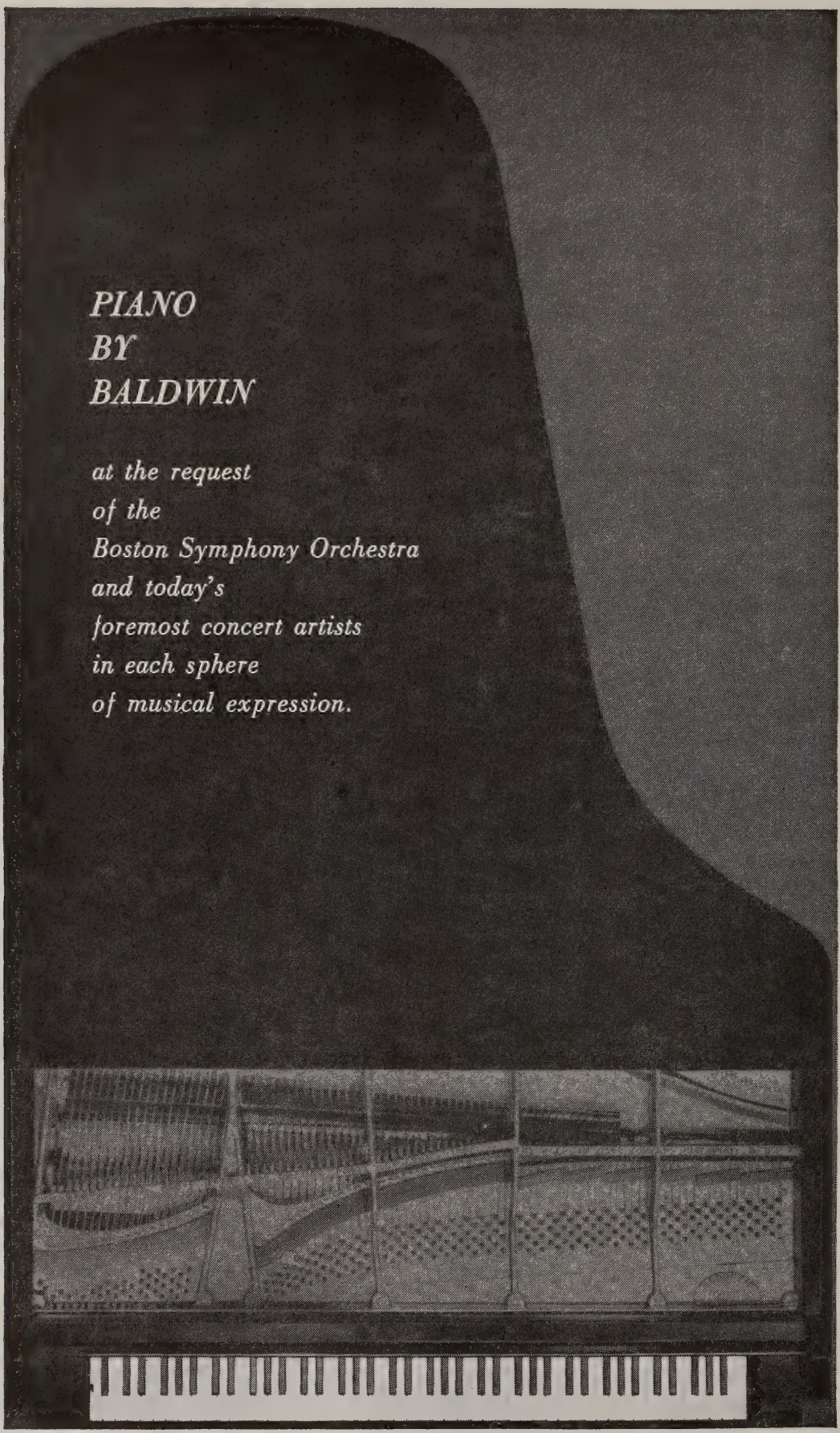
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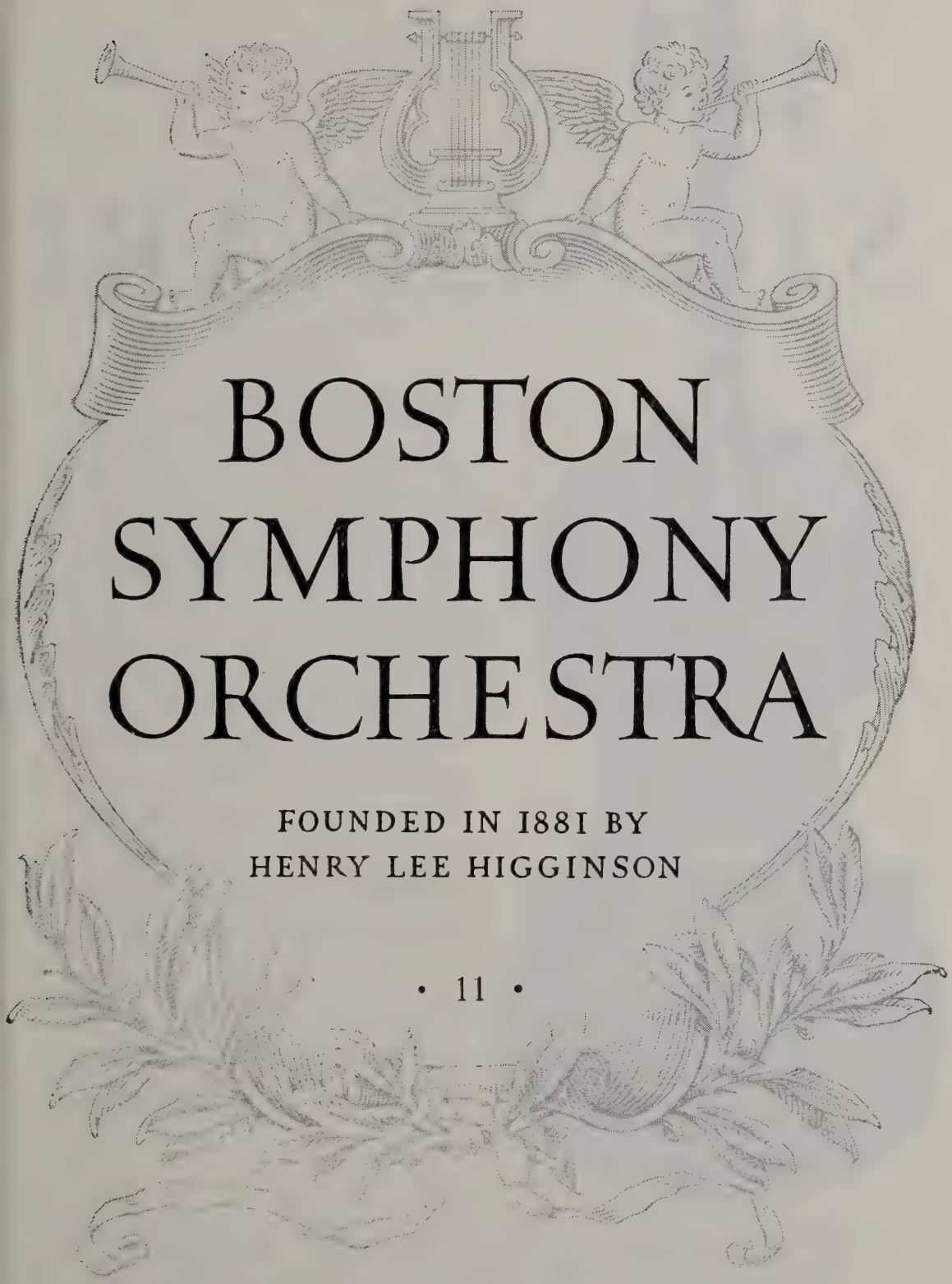
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with historical and descriptive notes by

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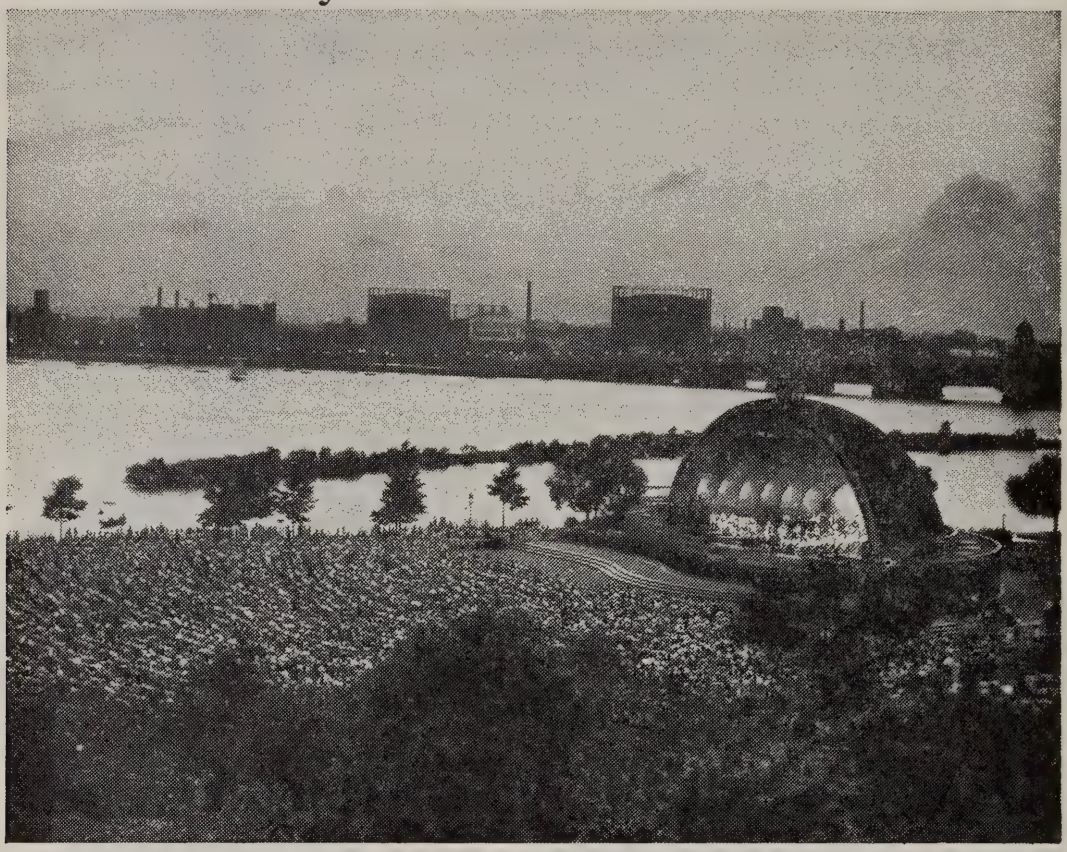
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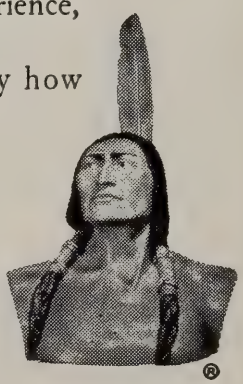


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EXHIBITION

The paintings now in the Gallery were assembled by Roger Curtis. They include portraits and New England landscapes. The artists are members of the Guild of Boston Artists, the New England Artists' Group, and Portrait Artists of New England.

• •

WILLIAM STEINBERG

William Steinberg has been the Music Director of the Pittsburgh Symphony Society since 1952.

Born in Cologne, Germany, August 1, 1899, he showed an interest and talent for music as a boy, studying violin, piano, and also composing. He also became a violinist in the Cologne Municipal Orchestra under Hermann Abendroth, who gave him his first instruction in conducting. Graduating from the Conservatory of Cologne in 1920, he won the Wüllner Prize of the City of Cologne, became the assistant to Otto Klemperer at the Cologne Opera and in 1924 became the first conductor. In the following year he conducted the Opera at Prague and was soon made its director. In 1929 he went to Frankfurt and became the general music director of the Opera there and the Museums-Konzerte, and at the same time guest conductor of the State Opera in Berlin. In 1933 the Nazi government deprived him of his position.

In 1936 he became the founder-conductor of the Palestine Symphony Orchestra, now the Israel Philharmonic Orchestra. In 1938, he was invited by Toscanini to become Associate Conductor and in the next year regular Con-

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ductor of the NBC Orchestra in New York. He also conducted numerous orchestras in America as guest. He was appointed Music Director of the Buffalo Philharmonic in 1945 and in 1952 took his present position in Pittsburgh.

He conducted the Boston Symphony Orchestra as guest January 8–16, 1960.

• •

COMING CONCERTS

Erica Morini, the soloist at next week's concerts, although in recent years an active and highly successful virtuoso, has not appeared with this Orchestra since 1946. Beethoven's Violin Concerto was last performed at these concerts by Leonid Kogan on November 18–19, 1960.

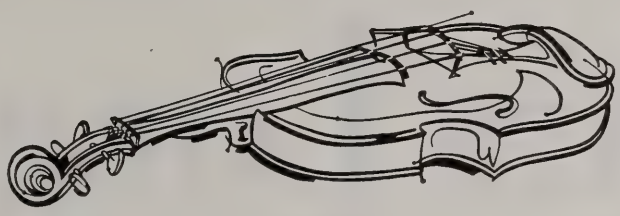
The Third Symphony by Gustav Mahler, the principal number at the thirteenth pair of concerts (January 19–20) will then be performed for the first time here in its entirety by this Orchestra. Richard Burgin, who will conduct, introduced the first part of this Symphony to Boston at the concerts of March 19–20, 1943. The entire Symphony, which is in six movements, calls for a female chorus and a contralto soloist. The work by Stravinsky which will begin the program, is for male chorus and full orchestra. This is a little known and rarely performed work. Stravinsky wrote it in 1911 between his two ballets, *L'Oiseau de Feu* and *Petrouchka.* Mahler's Symphony is also scheduled for performance in New York under Mr. Burgin's direction on Saturday, January 27, and for Boston at the Tuesday concert of January 30.

Soloists to appear in February are Jeanne Marie Darré (February 2–3) in Saint-Saëns' Piano Concerto No. 2, Rudolf Serkin (February 9–10) in Beethoven's Emperor Concerto, and André Navarra, the French cellist, on February 16–17 in Dvořák's Cello Concerto. On March 23–24, Nicole Henriot-Schweitzer will appear in Prokofieff's Second Piano Concerto.

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FRIDAY AFTERNOON, JANUARY 5, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 6, *at* 8:30 *o'clock*

WILLIAM STEINBERG, *Guest Conductor*

BEETHOVEN *Symphony No. 8, in F major, *Op.* 93

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di minuetto
IV. Allegro vivace

INTERMISSION

BRUCKNER Symphony No. 8 in C minor

I. Allegro moderato
II. Scherzo
III. Adagio
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SYMPHONY NO. 8, IN F MAJOR, *Op.* 93

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

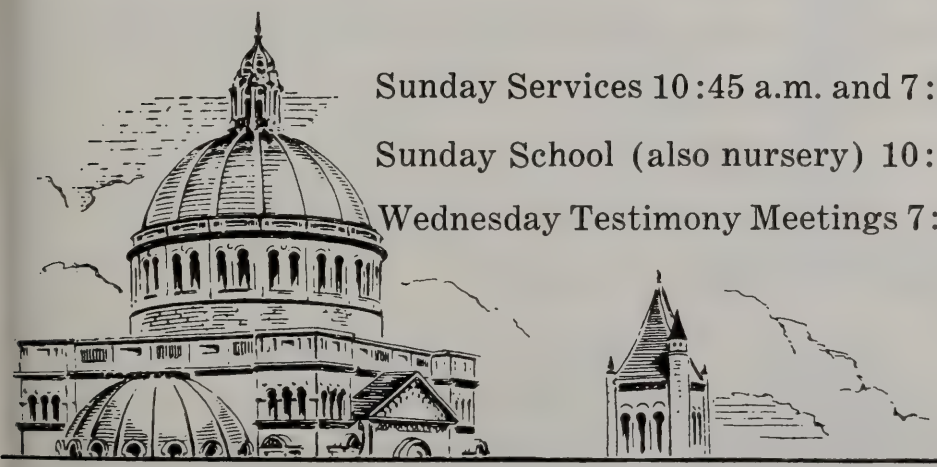
Completed in 1812, the Eighth Symphony had its first performance at the Redoutensaal in Vienna, February 27, 1814.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

The most recent performances at the Friday and Saturday concerts of this Orchestra were on November 28–29, 1958.

BEETHOVEN completed his Eighth Symphony, according to the inscription on the autograph score, at Linz, October, 1812. It followed upon the Seventh by about four months — a remarkably short time for Beethoven. Four years had intervened between the Sixth Symphony and the Seventh, and a still greater period, a full decade, was to elapse before the composer of the Eighth Symphony would turn definitely to his Ninth. The Seventh and Eighth, then, were a sort of pair, complementing each other: the mating of exuberant, inordinate energy with a refined, an unassuming distillation of that same exuberance. Professor Tovey divines in the Beethoven of the Eighth "the unique sense of power which fires a man when he finds himself fit for a delicate task just after he has triumphed in a colossal one." Wagner thus com-

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pared the two works: "Nowhere is there greater frankness, or freer power than in the Symphony in A. It is a mad outburst of superhuman energy, with no other object than the pleasure of unloosing it like a river overflowing its banks and flooding the surrounding country. In the Eighth Symphony the power is not so sublime, though it is still more strange and characteristic of the man, mingling tragedy with force and a Herculean vigor with the games and caprices of a child." Beethoven was never more "unbuttoned" (*"aufgeknöpft"*) than in these two symphonies. In the Seventh his mood of abandon sought a grander, more expansive outlet. In the Eighth, turning from his "intoxication" of the spirit, he bent his attention upon more reposeful beauties of his art, concentrating upon its detail, while subjecting it still to his whimsical mood.

It was Beethoven's custom to dream out the beginnings and first contours of his larger works in the fine summer weather, taking his sketchbooks with him on his country walks — to write them in full score in the ensuing winter months. The Eighth Symphony was an exception, for it was brought to its conclusion in mid-October. The sketchbooks forbid the assumption that this symphony came full-fledged into being.*

* The so-called *"Pettersches Skizzenbuch,"* in which are intermingled sketches for the Seventh and Eighth Symphonies, together with projects unpursued—a "symphony without drums," piano concertos, an overture on Schiller's "Ode to Joy," is attributed by Thayer to 1809. But the more convincing opinion of Nottebohm (*"Zweite Beethoveniana"*) places it in 1812.

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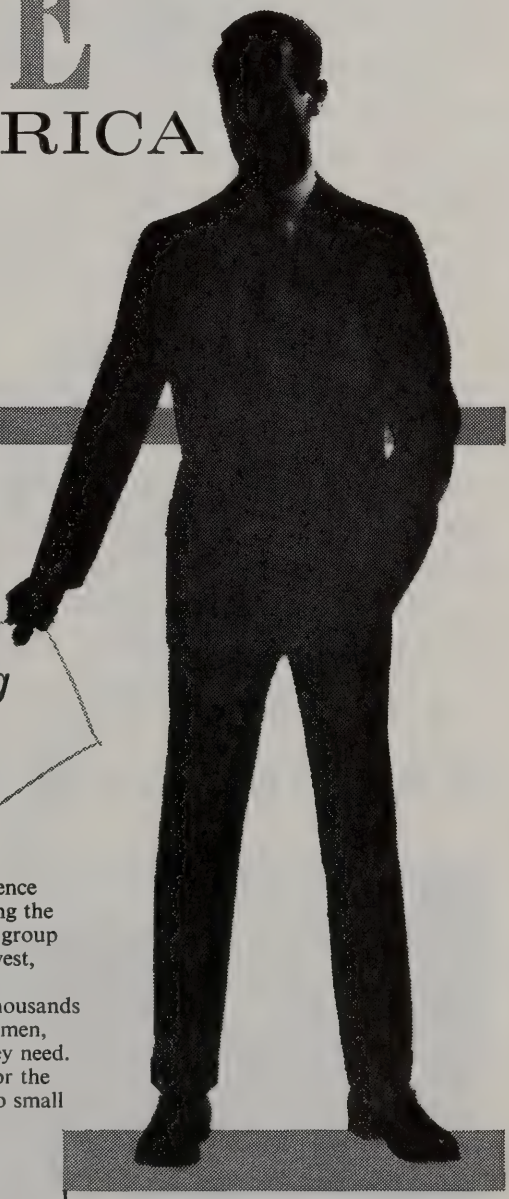


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It was with his simplest themes that Beethoven took the most laborious pains. The naïve ingredients, for example, from which the allegretto of the Seventh, or the choral finale of the Ninth were built, he evolved point by point with elaborate care, as if the gradual shaping of the elementary melodic phrase were a germinal process in which its coming florescence was already implied. So, the themes of the Eighth Symphony were arrived at only when page after page had been covered with fumbling notations. Berlioz, sensing in the Allegretto scherzando a complete spontaneity, wrote that it "fell from heaven straight into the brain of its author," and was composed "all at once" (*"tout d'un trait"*). As a matter of fact, Beethoven achieved his deceptive "spontaneity" in this case only after a veritable maze of sketches. The briefest movement in all the nine symphonies, it holds thematic and melodic wealth in its short and suddenly interrupted course.

• •

Those who have sought in this symphony a reflection of Beethoven's life at the time have run into much difficulty. There is no lack of data, for the composer's activities and whereabouts in the summer of 1812 are adequately recorded. The chonicles of those months, as carefully laid out by Thayer, show little time for composition and less incentive to music of a carefree mood. The letter to the *"Unsterbliche Geliebte"* is now definitely placed in this summer. In July, Beethoven went to

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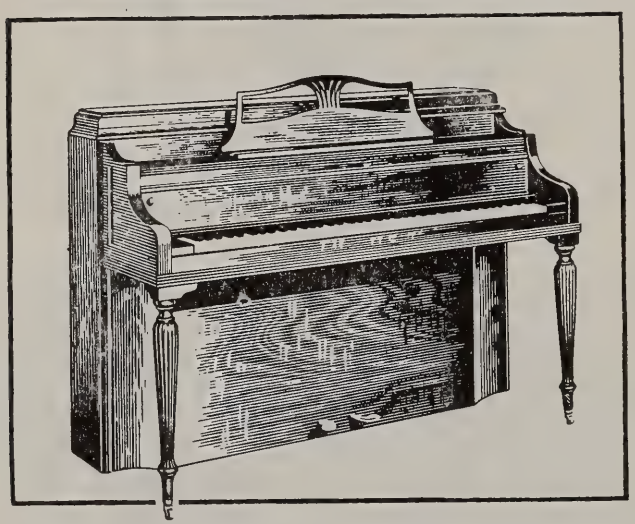
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Töplitz in the hope of a cure for the digestive disorders which harassed him in these months. He went to Karlsbad, by his doctor's advice, in August. It was there that he met Goethe. He also tried Franzensbad, but, finding no improvement in his health, returned to Töplitz. There he saw and corresponded with Amalie Sebald. It is hard to find, as Romain Rolland attempts to do, an inspiration for the symphony in this episode. By the tone of Beethoven's letters the affair was little more than desultory. He was merely basking for the moment in the charm of feminine companionship. Suddenly he departed for Linz, apparently with the injudicious purpose of breaking up an alliance between his brother Johann and a female by the name of Therese Obermeyer. He rowed with his brother in vain; sought the aid of the police to have the undesirable Fräulein expelled from the town. The composer was presently informed that the lady against whom he was directing his venom had become his sister-in-law, and for the rest of his life he had to endure the reproaches of his brother for having pushed him into an unfortunate marriage.

Amidst such circumstances, upon which it is futile to dwell, did the Eighth Symphony come into existence. Work upon it was apparently begun in Töplitz, continued at Karlsbad, completed at Linz. There



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Beethoven lodged in his brother's house, with "a delightful view of the Danube, with its busy landing place and the lovely country beyond" to mitigate his sordid surroundings. He communed with his sketches in frequent walks to and from Pöstlingberg (so Johann Beethoven has said). The inevitable (and fairly simple) conclusion is that Beethoven, in the midst of his most productive years, with pregnant themes humming in his head, could be counted upon to work them out, despite physical distress and every preoccupation, sordid or otherwise. Also that unhappiness (for he was tragically unhappy at that time) could directly beget music of joyous relief, even as the dark period of the Heiligenstadt testament directly begot the entirely smiling Second Symphony.

• •

The Eighth Symphony uses the modest orchestra of the Seventh. Neither trumpets nor drums are called for in the second movement. In the *Finale* the timpani are tuned in octaves — a new precedent. The sketchbooks indicate that Beethoven considered an introduction to the first movement. He abandoned his idea, to start squarely upon the beat with his first theme, setting the character of the work in its graceful



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melodic simplicity. This movement, like the rest, does not rely upon thematic contrast. The development is rich in fanciful involutions within that domain of the musician's art where words have never penetrated. The fine coda is an extension of the original one to exactly twice its length (by the evidence of a drum part used in the first performance).

The allegretto scherzando supplants anything so serious as a slow movement. The light staccato chords in the winds, repeated with clocklike regularity, are associated with the metronome, then called "chronometer," the invention of Beethoven's friend Johann Nepomuk Maelzel, on account of a canon written by Beethoven on the same theme and sung by the composer, the inventor, and a group of friends at any evening party. Thayer disproves Schindler's vague assertion that the party and the canon antedated the symphony. It must certainly have been written upon the theme of the completed symphony. The humor of the allegretto scherzando is of the desirable sort that makes its point briefly – and stops there.

The tempo di minuetto of the third movement, considerably slower than the scherzo form which by that time Beethoven had so fully developed, was probably conditioned by the absence of a true slow movement to precede it – repose of pace was æsthetically required before the swift finale. One recalls Wagner's paragraphs in his brochure



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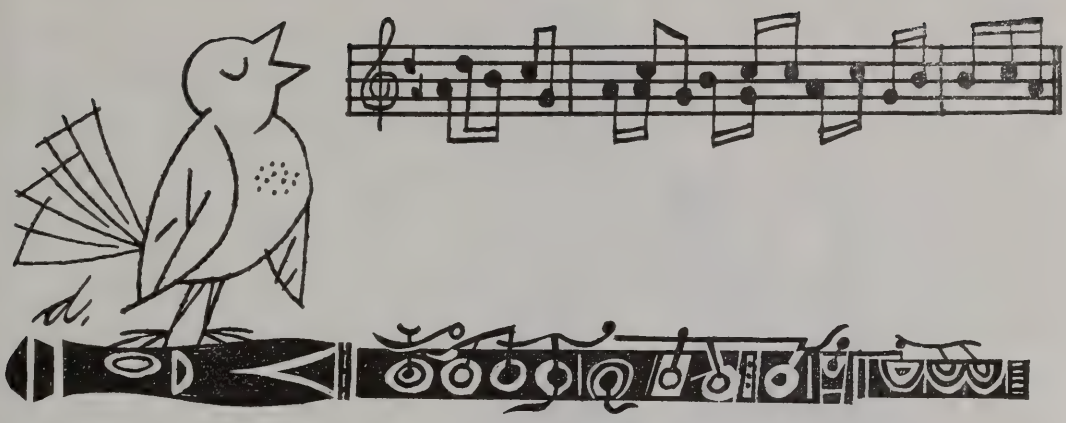
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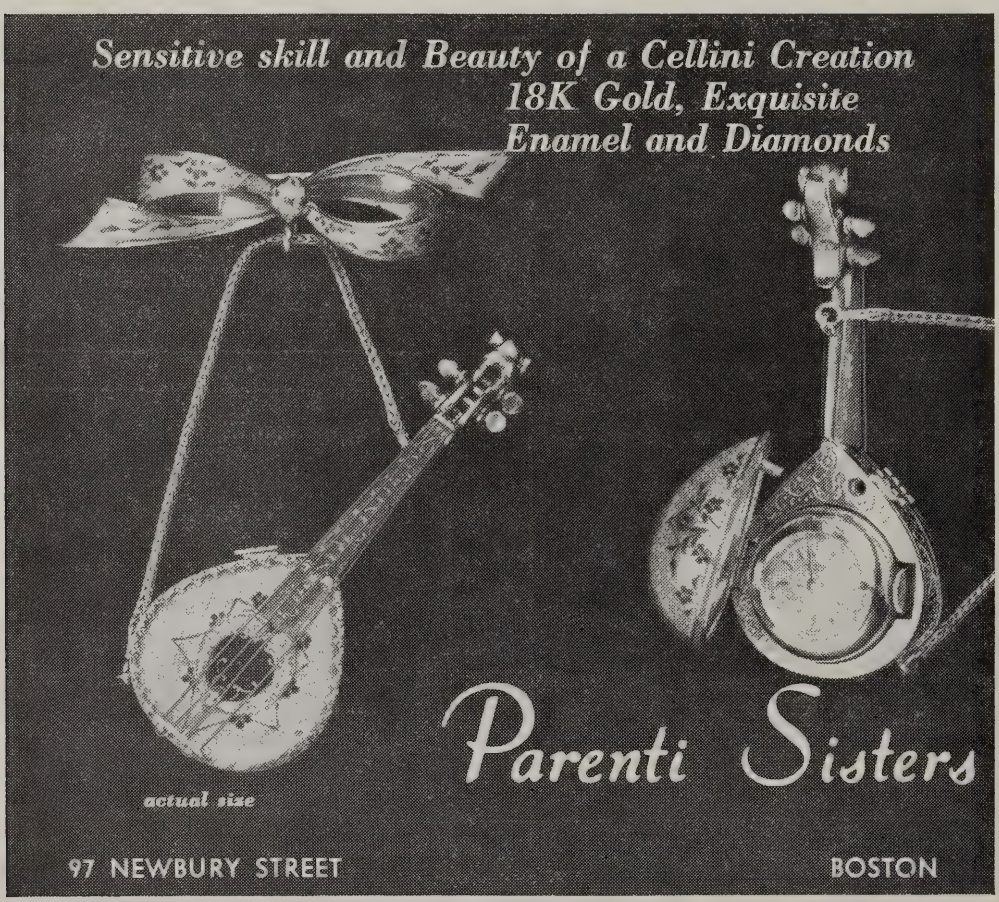
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on conducting, wherein he takes Mendelssohn sharply to task for his rapid tempo in conducting this movement.

In the third movement Beethoven was as brief as the form allowed; in the second movement he was briefer than form allowed. In the allegro vivace he let his galloping fancy carry him where it willed, to exceeding, and entirely pardonable, lengths. The capricious humor, withheld in the third movement, reasserts itself with delicate and airy grace in the opening pianissimo measures. The fertility and invention of the movement is the more astonishing for the mere fragments of themes upon which the whole captivating structure is built. About the "terrible C-sharp" which so greatly disturbed Sir George Grove, Tovey has this to say, speaking of the coda: "With all its originality and wealth there has so far been no puzzling or abnormal feature in the movement, with one glaring exception. What on earth did that irrelevant roaring C-sharp mean? Thereby hangs a tail, viz., a Coda that is nearly as long as the whole body of the movement. The pun is not more violent than Beethoven's harmonic or enharmonic jokes on this point. . . . Now it suddenly appears that Beethoven has held that note in store wherewith to batter at the door of some immensely distant key. Out bursts the theme, then, in F-sharp minor. Can we ever find a way home again? Well, E-sharp (or F natural) is the leading note of this new key, and upon E-sharp the trumpets pounce, and hammer away at





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it until they have thoroughly convinced the orchestra that they mean it for the tonic. When this is settled, in sails the radiant Second Subject again. . . . Unquenchable laughter arises among the blessed Gods. The laughter has all the vaults of heaven wherein to disperse itself and to gather again into the last long series of joyous shouts which, after all its surprises, bring the Symphony to its end as punctually as planets complete their orbits."

• •

When the symphony had its first performance at the *Redoutensaal* in Vienna, in 1814, it was sandwiched (together with a vocal trio) between the Seventh Symphony, and the "Wellington's Victory." Both had caused some stir in Vienna when they were performed in the December previous, and now they seem to have overshadowed the new and less noisy symphony in F major. The large audience, which probably numbered three thousand, applauded the *Allegretto* of the Seventh until it was repeated, and also encored the battle portion of the closing piece. As for the reception of the Eighth, the reviewer of the *"Allgemeine Musikalische Zeitung"* wrote: "The greatest interest of the listeners seemed centered on this, the *newest* product of Beethoven's muse, and expectation was tense, but this was not sufficiently gratified

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after a single hearing, and the applause which it received was not accompanied by that enthusiasm which distinguishes a work which gives universal delight; in short – as the Italians say – it did not create a *furore*. This reviewer is of the opinion that the reason does not lie by any means in weaker or less artistic workmanship (for here as in all of Beethoven's works of this class there breathes that peculiar spirit by which his originality always asserts itself), but partly in the faulty judgment which permitted this symphony to follow that in A major, partly in the surfeit of beauty and excellence which must necessarily be followed by a reaction. If this symphony should be performed *alone* hereafter, we have no doubt of its success." One detects here the customary disappointment of the world of listeners when a composer who has produced a score to the general liking does not merely repeat himself in his next, but seeks fresh fields, perhaps less obvious and clamorous. Beethoven's angry remark after this concert (told by Czerny) that the Eighth Symphony fell short of the popular success of the Seventh "because it is much better" has been quoted as evidence of the composer's preference for this work. It would seem nothing more than the entirely natural pique of an artist who finds his latest work on its first appearance misunderstood and slighted. Beethoven found consolation, also according to Czerny, "when, walking on the Kahlenberg after the performance of the Eighth Symphony, he got some cherries from a



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couple of girls and when he asked the price from one of them, she replied: 'I'll take nothing from you. We saw you in the *Redoutensaal* when we heard your beautiful music.' "

Sir George Grove, examining the earlier annals of the century, found the Eighth Symphony both neglected in concerts and patronized by commentators. Even in Vienna, as Hanslick pointed out, the Pastoral Symphony was referred to as late as 1850 as the Symphony in F, as if another did not exist in that key. The Eighth did not find its way to the *Conservatoire* concerts in Paris until 1832, when it was labelled *"symphonie inédite."** There were performances where the popular *Allegretto* from the Seventh was substituted for the second movement. Oulibicheff considered this despised *allegretto scherzando* as a "caricature of Rossini." Lenz in his mid-century study of Beethoven decided that the Seventh and Eighth Symphonies and the "Wellington's Victory" were intended as a sort of "military trilogy," the Eighth attaining that status by the "most poetical tattoo" in its finale. Lenz derives his assumption from Serov, who had called the constant triplet figure in that movement "an idealized roll of the drum."

* The score was first published by Steiner in 1816.



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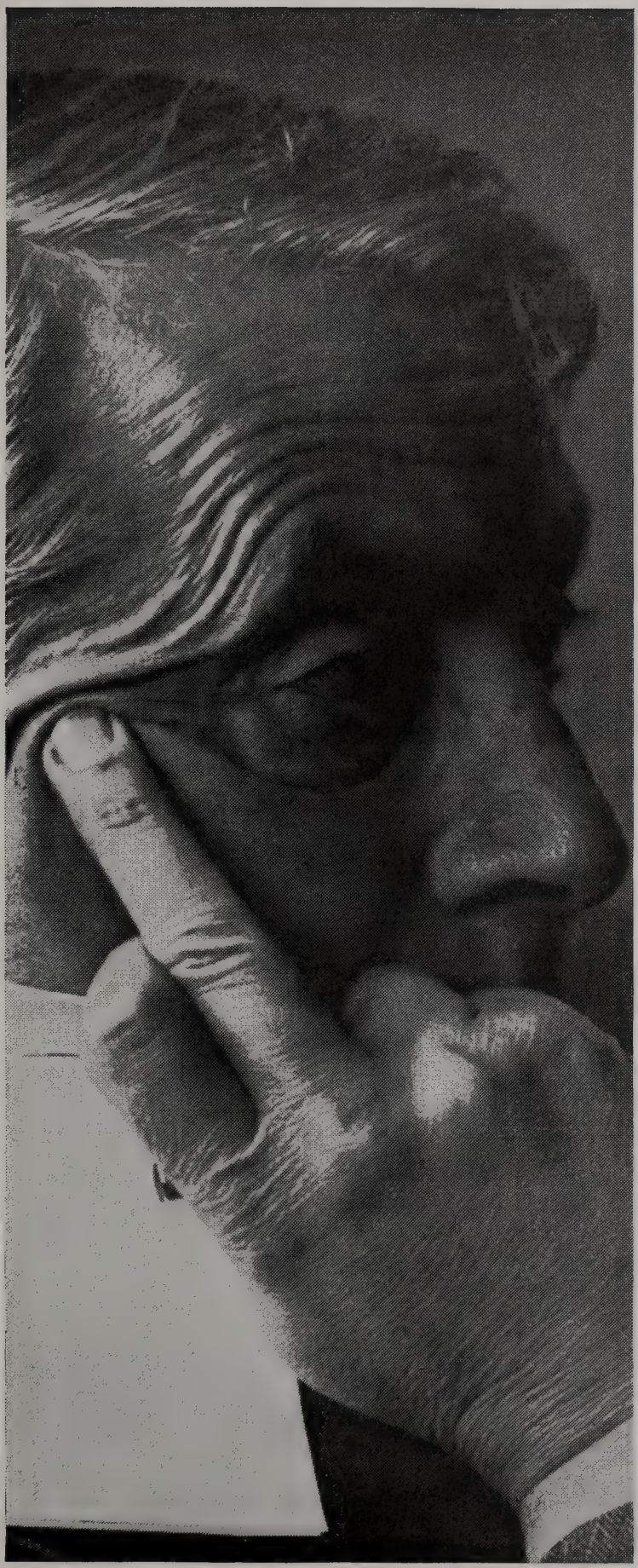
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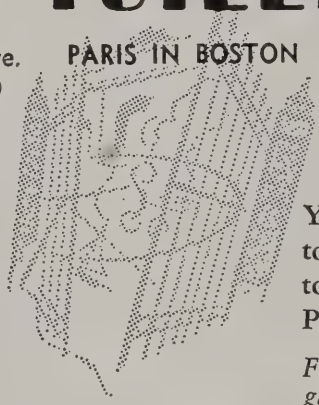
There is no doubt that the earliest hearers, at least, of the Eighth Symphony were both jolted and alienated by the sudden whims to which Beethoven gave free rein. The abrupt modulations, the sudden loud chords, the humorous treatment of the bassoons, the conception of the second movement — these matters were taken as buffoonery and in doubtful taste. Lenz, for example, speaks of this symphony as *la moins goûtée* among the nine. It is a question which some one else may decide whether a work of art is to be considered as written for its time or for eternity. Certainly Beethoven wrote this symphony with a lively sense of the proprieties he was upsetting with his outbursts of musical humor. If these are to be taken as jokes, their point is inevitably dulled as the proprieties are superseded and the music itself is sanctified by custom. What was once unexpected, even shocking, becomes, as one grows up with it, as much a matter of course as the daily phenomena of nature.

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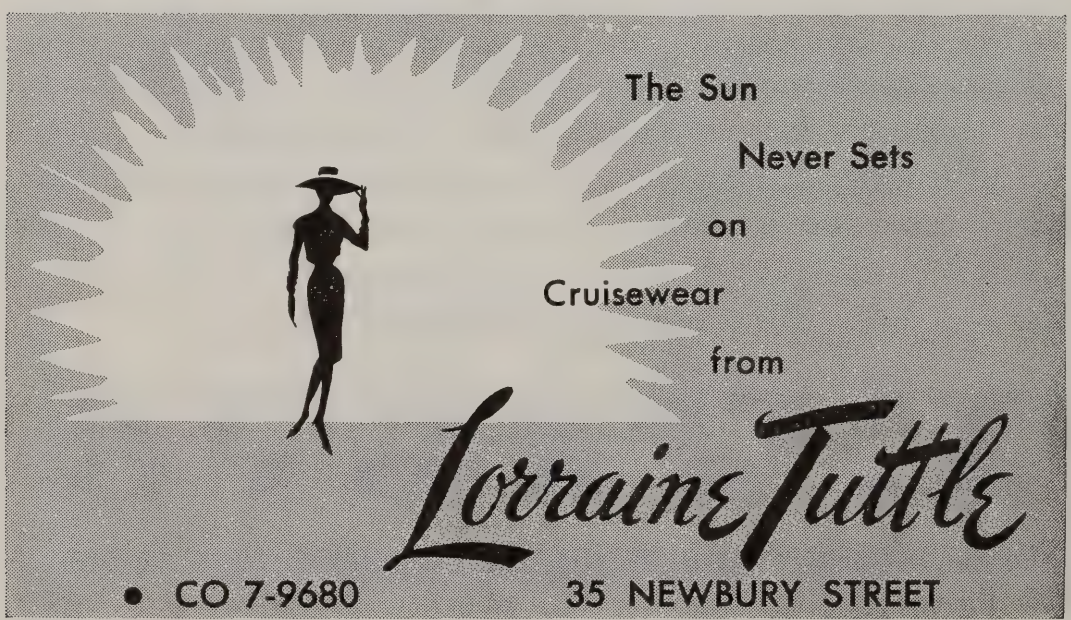
BRUCKNER – THE LONE SYMPHONIST

SOMETIMES the record of a composer as he appeared to others in everyday life is hard to reconcile with the loftier character of his music. Bruckner caused smiles from passersby in the streets of Vienna as an oddity, a sort of country lout, hardly the kind from whom one would expect heaven-storming symphonies. Those who knew him well felt no such incongruity. He was a sturdy peasant of simple, unquestioning faith who had found the total impulse for his music before he went to Vienna. He had no need for Viennese manners and sophistication. He remained oblivious to the musical world currents, the *Zeitgeist* of his era. These influences would only have confused the purpose of his work. He was being true to himself and to his music in remaining what he was, a Roman Catholic worshipper, a good deal of a mystic, apart from the world, who wrote symphonies in his own way which was the way of no one else – not the worldly Abbé Liszt, neither the Protestant Brahms nor the unbeliever Berlioz in their two Requiems; not the creator of the theatrical Holy Grail at Bayreuth. Theirs were other gods to praise in tones. So Bruckner quite naturally and without

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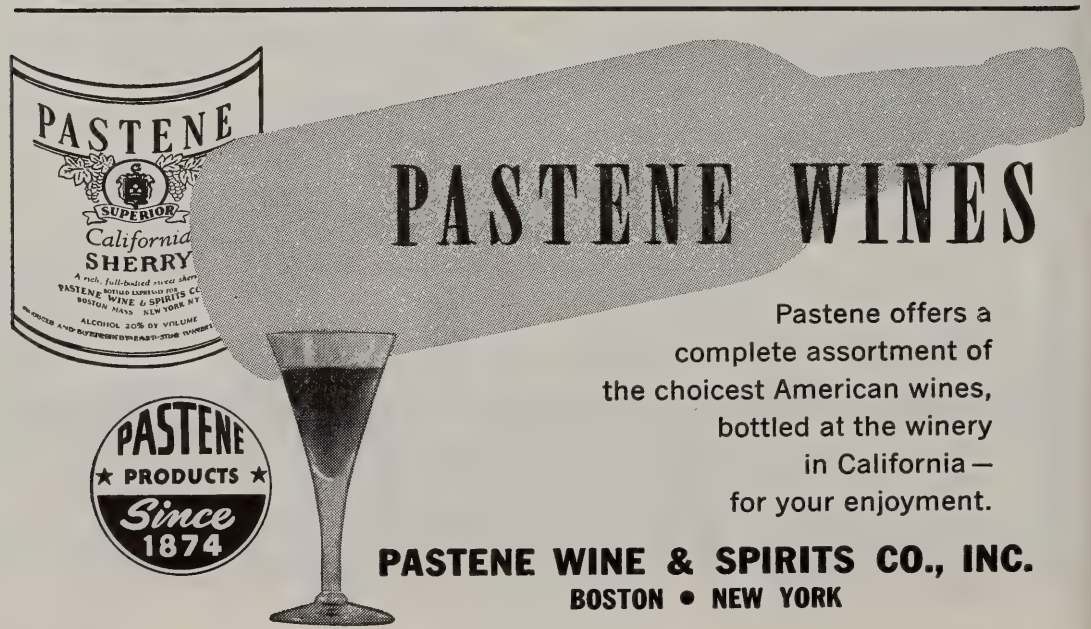


conscious intent remained what he was, having no particular reason to change. He was at heart a country choirmaster and organist whose devotion, always musical, expanded into symphonies. The symphonies bespoke an autonomous Bruckner, quite oblivious of contemporary trends.

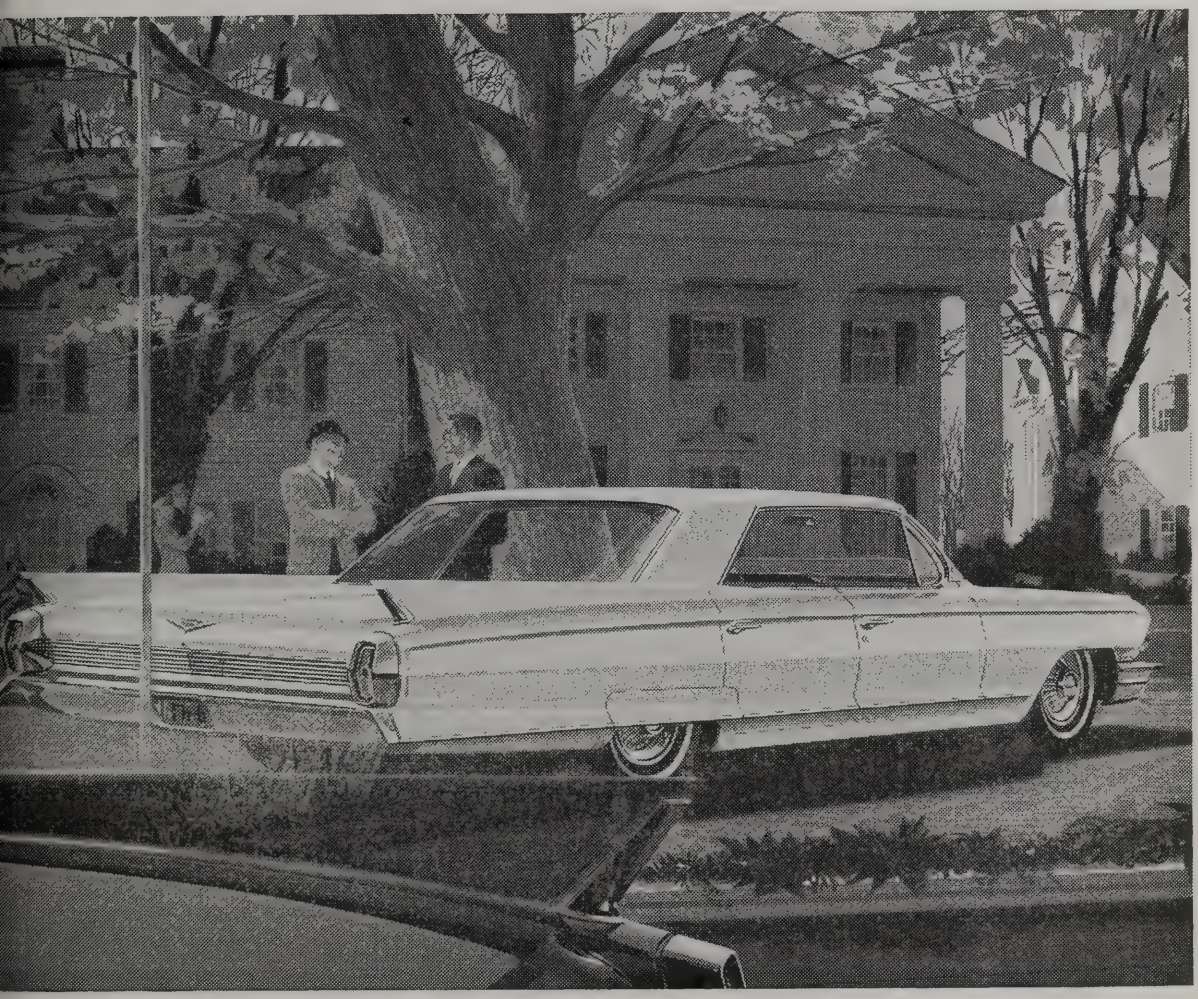
Colorful descriptions have come down to us from those who knew him. Max Auer, who in collaboration with August Göllerich was his principal biographer, tells us: "He was of good, average size, and towered above his contemporaries in art — Wagner, Brahms and Hugo Wolf. His powerful chest and upright, almost noble carriage made an imposing impression. His head with its mighty nose, beardless face, and short-cut blond hair which later turned gray, gave him the look of a Roman emperor."

He always wore ridiculous baggy trousers and a short jacket cut in the provincial style of his origins. He was scarcely literate, spoke in a broad, upper Austrian dialect. As a small villager, he was humble before rank and always held titles in awe. Auer has described his home





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life in Vienna in his later years.* His lodgings were meagerly furnished, with one piece which he referred to as his *"Luxus,"* a brass bed. Among the pictures on the wall, Wagner's was prominent. On the floor there was a bust of himself by Tilgner, which he would show to his friends, patting it on the head and saying *"Guter Kerl."* The place was in complete disorder, strewn with clothes and papers, which his faithful housekeeper was not allowed to touch. Kathi was also a character and a conspicuous part of his bachelorhood. Katharin Kachelmeyer, a laborer's wife, was 24 when she took charge of him in 1870 after the death of his sister Anna. She would arrive early in the morning to keep the place in some sort of order. She served him for 26 years, and even in his last hours she sat watching at his bedside. There were squabbles between these two, and Kathi would pack up and leave, but was always back the next day, for "there was no one else to look out for him." She prepared his food when he did not go out to his favorite restaurant for smoked beef or dumplings and Pilsner. When he was in the throes of composing, her duty was to see that he was undisturbed. Sometimes while she was turning away a visitor with her best tact, he would suddenly appear and undo her attempts. He preferred to compose in the morning, but sometimes put in night hours, so Auer tells us in his biography. "He would get up to put a musical thought on paper. He had no oil lamp and worked by the light of two candles. When Kathi noticed the burnt down candles the next morning she would

* *Anton Bruckner, sein Leben und Werk* (1931).

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bawl him out for not taking better care of his health. But Bruckner retorted: 'What do you know about such things? One must compose what comes to one at the moment.' When Frau Kathi once scolded him this way, he drew up haughtily and said: 'D'you realize who I am? I'm Bruckner!' (*Wissen S' wer i bi? I bi da Bruckner!*) She came back with: And I'm Kathi.' (*'Und i d'Kathi.'*) Describing her master later, she said: 'He was rude, but good.' (*'Grob war er, aber guat.'*) Indoors Bruckner dressed still more comfortably than when he went out. He wore a 'blue shirt with a broad, unstarched collar, canvas pants and slippers. When company came he would put on, if he thought of it, a more formal coat."

The everyday Bruckner and the spinner of prodigious scores were very much at one. He had found his vocation, the path of his achievement in the Churches of St. Florian or Linz, and it never occurred to him in Vienna to transform himself from a peasant and schoolmaster into the graces of urbanity. His only need was to improve his craft, a never-ending labor, and it was in this effort, as he developed his resources for instrumental color, that he drew upon the scores of Richard Wagner. By his own avowal there was God and Wagner, his goal and his path to his goal.

His biographers have given evidence of his deep piety, and have quoted his remarks about his Ninth, as when he said to Dr. Richard Heller who attended him in his last illness: "I have made dedications to two earthly majesties: poor King Ludwig as the patron of the arts, and our illustrious dear Emperor as the highest earthly Majesty that I know, and I now dedicate to the Lord of all lords, to my dear God, my last work, and hope that He will grant me enough time to complete it and will graciously accept my gift."

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Some of his apostles, probably taking Bruckner too readily at his own word, have assumed that he was addressing his symphonies, notably his Ninth, directly to his God. To listen to the symphonies, even the Ninth, without knowledge of the surrounding circumstances would hardly suggest communion with the Deity. So it may have been, and we can never know, but in honesty we can no more than take the music on its face value. His mention of the word "Alleluia" as implied in the Ninth, may have been an afterthought. His remarks may have been a post facto pious acknowledgment, as when Bach wrote *"Soli Deo Gloria"* at the end of a score. Bruckner, like Bach, was thankful to his Maker for his ability, and Bruckner felt the additional comforting assurance that in Heaven, at least, his efforts would not be scorned and rejected. The Symphonies differ completely from the Masses. Bruckner was no cloistered ascetic — the affective man was susceptible to material pleasures, to friendships, to feminine charm, above all to the purely tonal world. He never wrote a more completely unchurchly scherzo than that of his Ninth. The Symphony as a whole seems indebted to Beethoven's Ninth in the same key, and Bruckner himself was disturbed by the closeness of the comparison. There are the mystic open fifths at the beginning, the mood and constructive treatment of the slow movement. No incense is discernible. Who shall attempt to motivate the grandeur, the solemnity, the emotional excitation that run through the symphonic Bruckner? A composer's musical self is subtly (and indefinably) involved with his personal experience — it is also shaped on the musical past and influenced by the music around him. The mystery of the composer's sanctum is never reliably explained by himself, nor will it be by a probing outsider.

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His tonal visions needed no prompting. If he had been drawn into the æsthetic arena of his day, its problems of program music and such, he would have been deflected from what was the most outstanding feature of his musical effort and his way of living in support of it — singleness of purpose. Bruckner never lost his sense of direction. He suffered but was not daunted when conductors in Vienna returned his scores untouched, or occasionally performed them to what turned out to be small audiences, always to be followed by hostile attacks. His sole concern, aside from his Masses, was to pile one symphonic score on another. It was with prolonged study that he equipped himself for the task. That task he would never complete — when death stopped the Ninth it also stopped an endless reviser. He composed in no other form (except incidentally). The only interruptions were when he taught or

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played the organ, activities which were his means of subsistence and which, as it happened, he enjoyed.

Beyond Vienna, he was untouched by the ways of Liszt and Berlioz delving into poetic or philosophic literature and trying to mate it with music, Wagner acting on the same line with the addition of stagecraft, even Brahms, who mingled with the world of culture and found his friendships there – all were alien to the impermeable musical hermit. Bruckner's symphonies were plainly indebted to a classical past and a Wagnerian present, both utilized to his own ends. Without Beethoven's symphonies his would have been inconceivable, and without Wagner's patterns in advanced orchestral handling, he would have been quite at a loss. Bach was to him the "unreachable" (*Unerreichbares*), honored in Heaven, Mozart, like Bach, was for him a great contrapuntist, but he also pointed to that master's sleight of hand in enharmonic modulation, and once remarked: "Leporello is recognized even when he is wearing Don Giovanni's cloak." Schubert was his "household god." His interest in the music of Berlioz and Brahms was acquisitive rather than comprehending. Liszt could never have felt thoroughly at ease with this country character, and his communications were stiffly polite. When Göllerich tried to plead Bruckner's case with

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Liszt, that elegant composer said: "When your friend addresses me as *'Euer Gnaden Herr Kanonicus'* I have already had enough." Bruckner once attended a performance of Liszt's *Tasso,* and asked what the word "Tasso" meant. When his companion told him the tragic story he was moved to tears. It is debatable whether he saw any connection whatever between the classic tale and what he was hearing. He shook his head over Liszt's counterpoint, but was quite taken with the Organ Fugue on B - A - C - H. Hans von Bülow was also unsympathetic, the more so when he became committed to Brahms. The encounters of Brahms and Bruckner in Vienna were not much more than civil — they could hardly have been less than that, for each was at heart a peaceable man.

César Franck comes to mind, and it seems strange at first glance that the names of these two organist-composers are not more often linked. They were almost of an age — Bruckner was born two years earlier and died six years later. Each was a solitary artist who developed late and each found an ultimate outlet by way of the organ into the symphonic form. Yet these two belonged to worlds far apart, as immiscible as Teutonic and Gallic musical thinking. That the two once met and shook hands when Bruckner visited Paris in 1869 and played the organ of Notre Dame is eloquent in itself, for nothing further came of the encounter.

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There is of course one exception to the statement that Bruckner was untouched by outside influences. He had heard and been captivated by *Tannhäuser* and *The Flying Dutchman* at Linz, and when he learned in 1865 that *Tristan* was to have its first performance in Munich, he made his way to that city, and in great trepidation called on the master. Wagner received him with a sort of kindly, pre-occupied condescension, mixed with some embarrassment, for he had never met with adulation quite so abject. The theorizing and the operatic Wagner could have meant nothing to the symphonist Bruckner. To him most drama was licentious, and no texts mattered but ritual texts. Robert Haas has reported that after a performance of *Die Walküre,* he asked: "Why did they burn Brünnhilde?" Wagner's instrumental innovations, quite apart from their motivations, became the very fibre of his style.

Bruckner was doomed to many years of bitter denunciation in Vienna. His symphonies, when they found belated performance, could not have appeared at a more unfavorable time. The Brahms-Wagner feud was then at its hottest. That this outwardly humble country boor should come forth with giant symphonic scores for a Wagnerian orchestra seemed the height of incongruity. It infuriated the defenders of

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Brahms and made the advocates of music drama who had been deriding the "outmoded" symphonic form rather ill at ease. A few musicians, the conductor Herbeck, the youthful pupils, Gustav Mahler, Felix Mottl, Josef Schalk and his brother Franz, and Ferdinand Löwe, later his conductor propagandists, and such conductors as Karl Muck, Arthur Nikisch, Hans Richter, Felix Weingartner, Siegfried Ochs, such friends as the bishop Rudigier, the publisher Raettig, perceived his talents, encouraged and aided him. Others, many others, were prejudiced before they heard a note, and having endured a movement or two, walked out of the hall.

The critics were nasty. Dr. Hanslick of the *Neue Freie Press* was at first friendly, but when it appeared that the man he had endorsed as a teacher was becoming a symphonic Wagner, he about-faced and turned the full force of his scorn upon him. Now Bruckner became a convenient target for the anti-Wagnerians, who were uncomfortable at Wagner's growing acclaim. When Bruckner too was loudly acclaimed at the first performance of his Eighth Symphony, the jaundiced Doctor found himself in a position of still more acute discomfort.

Yet the recognition which the Eighth brought him came late, too late, for it had been preceded by many years of almost complete neglect

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in Vienna. Bruckner meanwhile had never ceased composing. During those years of neglect and abuse, it is doubtful whether he fully realized that he had put himself in the anomalous position of writing in a form not advocated in one camp and in a style not tolerated in the other. It is probable that he was hardly aware of the trends of controversy, and it is certain that written dissertations, self-justifications on his own part, would have been simply outside of his ken. Hanslick was to him not an adversary to be met with argument, but simply a force of evil to be endured: *"Der Dämon meines Lebens."* One did not fight the devil — one turned more closely to one's faith. When the Emperor in gratitude for having received the dedication of the Eighth Symphony asked what special favor he might like, Bruckner replied as one asking a holy Father for deliverance from evil: "Would Your Majesty be kind enough to tell Mr. Hanslick not to write such bad criticisms of my work?" "Aside from the unrivalled naïveté of this request," writes Werner Wolff,* "there is a tragic undercurrent, for these words came from a tortured heart. The composer felt persecuted and was convinced that

* *Anton Bruckner: Rustic Genius.*

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the critic exercised pernicious powers over his career. . . . He was actually afraid Hanslick might 'annihilate' him."

The power of Good eventually triumphed, notably with the introduction of the Seventh Symphony by Nikisch in Leipzig in December, 1884, by Levi in Munich in the March following, by Karl Muck in Graz a week before the Vienna première, in various cities as far west as New York and Boston (under Theodore Thomas), the Eighth Symphony in Vienna in 1892.

It was a tardy triumph, for Bruckner was sixty-eight when the Eighth was performed, and had but four more years to live. He had spent many years mastering his craft, learning how to handle an orchestra, for he had never really had the inestimable boon of an orchestra to work with. Many more years had to pass before his music was widely performed. He never heard his Fifth Symphony or his unfinished Ninth. Only after his death came due realization. The Vienna which treated him so shabbily in his fullest years became, even before the great wars, his principal champion.

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Born in Ansfelden, in Upper Austria, September 4, 1825;
died in Vienna, October 11, 1896

This Symphony, begun in 1884 and finished in revision in 1890,* was first performed by the Philharmonic Orchestra in Vienna, December 18, 1892, Hans Richter conducting. The Symphony was introduced in this country by Theodore Thomas in Chicago in 1896, and first played by the Boston Symphony Orchestra under Max Fiedler on March 12, 1909. There was a second performance "by request" in the following month (April 24). The Symphony was revived by Serge Koussevitzky on March 22, 1929 and repeated April 22, 1932, April 16, 1937, February 3, 1939, October 11, 1946, and November 7, 1947.

It is scored for 3 flutes, 3 oboes, 3 clarinets, 3 bassoons and contra-bassoon, 8 horns (4 interchangeable with tenor and bass tubas), 3 trumpets, 3 trombones, contrabass tuba, timpani, triangle, cymbals, 2 harps and strings.

The Symphony is dedicated to "His imperial and royal apostolic Majesty Francis Joseph I, Emperor of Austria and apostolic King of Hungary."

WHEN he reached the age of sixty, Anton Bruckner's seven symphonies, into which he had put the heart's blood of a lifetime, had had scant attention — scant performance or none at all. At the end of 1884 (December 30), the Seventh Symphony was brought out by Arthur Nikisch at the *Stadttheater* in Leipzig. It made a sensation, was performed in German and Austrian cities, and further afield. At last Bruckner found himself famous. The Brahms' camp in Vienna,

* This revision is used in the present performance.

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which had heretofore scarcely deigned to notice the satellite of Wagner who presumed to write symphonies of Wagnerian lengths, now honored Bruckner with their open hostility.

In the same year of the success of the Seventh (1885), Bruckner was at work upon his Eighth (which occupied him in the years 1884–86). He rewrote it in the winter of 1889–90.* The Eighth Eymphony had its first performance in Vienna, December 18, 1892, by the Philharmonic

* The Eighth Symphony does not bring up the problem of authenticity in revision about which so much has lately been written in Central Europe. The "improvements" in orchestration by Bruckner's pupil, the conductor Ferdinand Löwe, apply particularly to the Fifth and Ninth Symphonies. The revision of the Eighth seems to have been Bruckner's own. G. E. Arnold of Vienna reported (in the *Musical Times* of January, 1937) results of comparisons by Prof. Robert Haas between the original scores and subsequent changes. Of the Eighth he has found: "In the first movement the differences between the first and last versions are of a minor character; they consist of small alterations in scoring, deletions of a few repeated bars, changes affecting the end of the reprise and extending from the finish of the development section to the recapitulation; the coda, too, was reshaped, the *fortissimo* climax for full orchestra of 1886 being slighty compressed. A much longer setting of this coda ended *pianissimoo* The Scherzo, standing next, was also very little changed in the final revision; alterations were confined to small compressions and subordinate improvements in harmony and orchestration. The new Trio of 1889 alone was more ingeniously constructed than in the first version. It enters deeply into the spirit of nature-painting; the reprise is extended; the keys of E, C, E, modulating into A-flat major, are exploited; its title 'The honest German dreams of the countryside' affords a beautiful example of Bruckner's simple love of nature. The old manuscript forms of the Adagio and Finale served as models for the final version, and therefore exhibit no alterations worthy of mention."

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The house was crowded. Royalty was represented. Brahms sat in the Director's Box. Siegfried Wagner was there. Hugo Wolf was there — a Brahms-hater and Bruckner's hot-headed champion, though then no longer the critic of the *Salonblatt*. This Symphony was received with tremendous applause. The composer was called out to bow after the Scherzo, and at the end received not only one laurel wreath, as had

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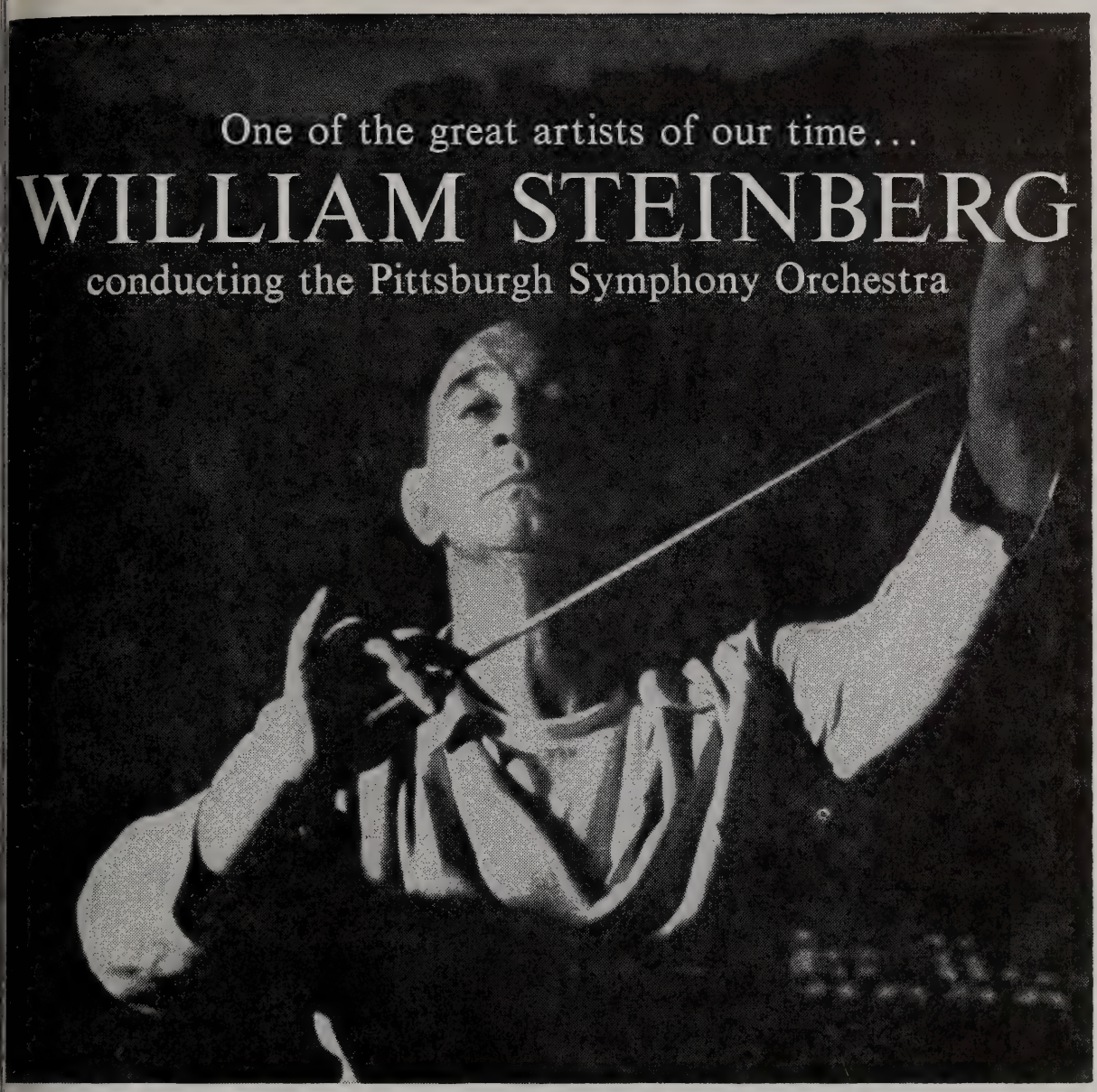
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happened before from the Wagner Verein, but three, one of them from the Emperor. Hanslick and his cohorts would not openly admit defeat, but their cause was lost. It availed the Doctor little to walk out before the end and to make much of the fact in his review that others had done the same. He called the "noisy" applauders a "minority," which apparently they were not. Hedging, he wrote: "It is not impossible that this dream-crazed *Katzenjammer* style belongs to the future — a future that we can well do without." But the wit of Hanslick, tying Bruckner to Wagner's so-called "music of the future," had quite lost its edge. Bruckner was no longer the butt of the Wagner-haters. Now sixty-eight and aging, after having been scarcely noticed for the greater part of his life, he became a revered figure, although more honored by sentiment than by performance.

• •

The first movement at once establishes a sense of mystery, of solemn grandeur, of expanse. Over a pedal tremulo by the violins the lower strings, pianissimo, give out the principal theme, portentous, but closing with a chromatic descent which later is to become a prominent feature. It subsides, and the first violins softly introduce the second subject, a rising figure (*"breit und ausdruckvoll"*), consisting of two

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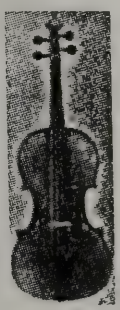
quarter notes and a triplet. It is gentle and luminous by contrast, hovering about G major (although the whole movement is chromatically built). A third theme consisting of a descending figure of two triplets, makes it inevitable that the whole movement will be infused with this characteristic "fingerprint" of Bruckner – a melodic shape of fluent triplets. The three themes grow each from the last, and the development works these thematic elements in combination or inversion, intensified by tremolo. There is an alternation of the portentous first subject, weighted by the massive tone of the tenor tubas, and the gentler passages illuminated by the color of the high woodwinds. The movement advances proudly with rhythmic brass to a fortissimo chord and ends with the first subject, now softened into a gentle, descending pianissimo.

The scherzo (which for the first time in a symphony by Bruckner follows the opening movement in place of the slow movement) belies its title, if "scherzo" means light-hearted and playful. The character of the first movement is continued in the tension of string tremolos and restless chromaticism. The opening bars contain the whole substance of the first part, for the tremolo figure is to continue with little cessation, and the one-bar bass figure is constantly repeated in a seeming

Allegro ma non troppo

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moto perpetuo. Reiteration escapes mere repetition by a continual variegation through color, dynamics, and sequence. It still has cumulative force, and the trio section brings a sense of relief. The trio is formed on a slow and extended melody which has been pointed out as Schubertian, but which is very Brucknerian for all that. It is first heard from the first violins over a pizzicato accompaniment. Contrary to classical precedent it undergoes development as did the first part. Bruckner here uses the harp for the first time in a symphony. The da capo is an exact repetition.*

The long adagio grows upon the plan of a first and second section, the return of each in amplified eloquence, and the final return of the first — in blackboard parlance, A - B - A - B - A. Each section is based upon a long and deeply expressive melody, the first introduced by the violins over soft, syncopated chords. The second (after harp arpeggios) is first intoned by the cellos, to a tremolo accompaniment. Bruckner continues in his favorite way of building with increasing emotion to

* Bruckner, the most "absolute" of symphonic composers, sometimes indulged in word pictures of his music according to the current mode. He once characterized this Scherzo as typical of "The German Michael." *Der deutsche Michel* is the plain, honest, lumbering peasant type of Germany. Franz Schalk did him a disservice when he wrote an analysis of the Symphony to be circulated at the first performance and quoted Bruckner's allusion to *Der deutsche Michel* in the Scherzo. This was probably a momentary fancy of Bruckner's, and not intended as an official statement. Hanslick and others saw here a breach in the armor of Brucknerian enthusiasm, for true humor is hardly conspicuous in the Symphonies. He wrote: "If a critic had spoken this blasphemy, he would probably have been stoned to death by Bruckner's disciples."

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a climax and suddenly subsiding to pianissimo. The return of each subject brings a further unfolding, whether of fresh melodic contour or accompanying elaboration. At last there is a long cadence on fragments of the first theme, subsiding to pianissimo, where the horns and finally the trombones are matched with the first violins. If there are intimations of *Tristan* in the opening accompaniment, or coloristic chord chains, or chromatically mounting sequences, it should be remembered that much music in the eighties was infused with Wagner, and it could be asked whether any composer used Wagnerisms more surely to his own personal ends.

The finale is akin to the opening movement in chords of solemn grandeur, and builds to even greater tonal climaxes. The movement is again in sonata form, with three prominent themes, the first based on rhythmic chords for the full winds and strenuously impelled by a figure in the strings, suggestive of the pound of hoofbeats. The second subject, is slower tempo, is more peaceful but still solemn, and the third, which shortly follows and is in the original tempo, is characterized by chains of descending harmonies in the winds. The development is extensive, and according to Bruckner's way, given to sudden contrasts. Before the close there are worked between the themes reminiscences of the first three movements. The Symphony ends in a proud and confident C major. Never did Bruckner use his cohorts of brass with more telling results than in this finale.

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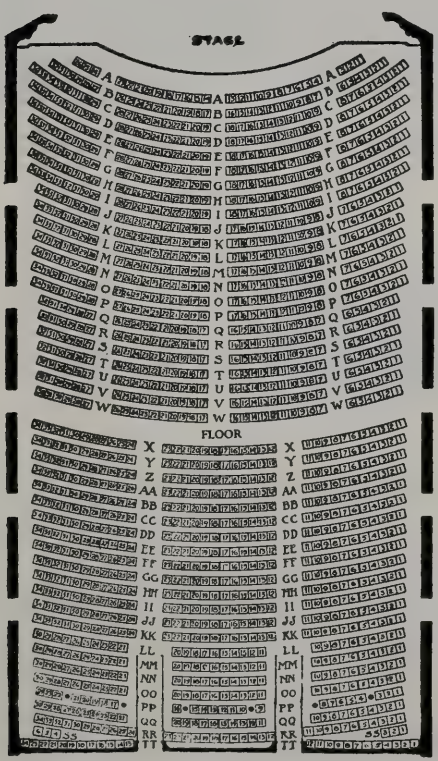
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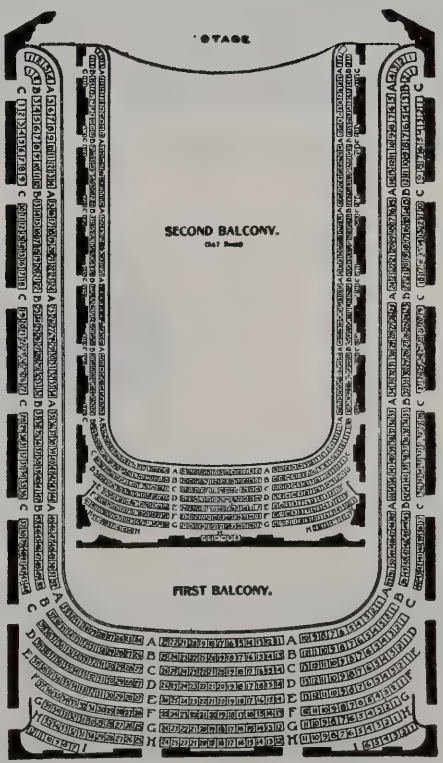
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Researcher from Boston's "Financial Cabinet" midway on midwest missio



This traveling security analyst has visited corporations in Detroit and Chicago in the past few days. Today it's Milwaukee for a special meeting, tomorrow on to Cleveland, the next day to Pittsburgh, and then back to Boston to report. A busy schedule! □ That's the way it is, though. In one way or another, our investment research people are steadily on the move. They are studying, searching, **thinking**—striving to find companies with new profit potentials. Where and what **are** the important new earning sources... how do they develop? Which industries, and corporations, appear to be on the way up? Why? Getting the answers to questions like these occupies a great deal of our time and energy here. □ But when you get right down to it, that really is **our business**... managing money productively! Sound interesting? Our address is at 100 Franklin Street, Boston 6, Massachusetts.

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FRIDAY AFTERNOON, JANUARY 12, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 13, *at* 8:30 *o'clock*

DEBUSSY "Printemps," Suite symphonique

I. Très modéré
II. Modéré

PISTON Symphony No. 6

I. Fluendo espressivo
II. Leggerissimo vivace
III. Adagio sereno
IV. Allegro energico

INTERMISSION

BEETHOVEN *Violin Concerto in D major, *Op.* 61

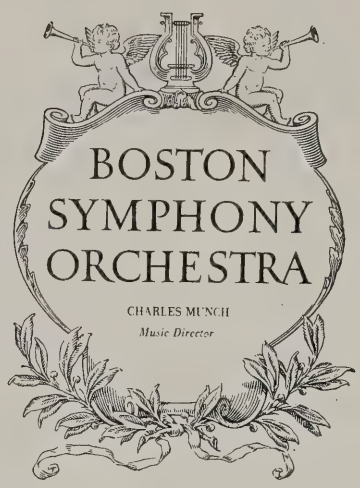
I. Allegro ma non troppo
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III. Rondo

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SATURDAY EVENING, JANUARY 20, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

STRAVINSKY Zvezdoliki (The Star-Faced) Cantata for Male Chorus and Orchestra

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MAHLER Symphony No. 3, in D minor, with Women's Chorus and Contralto Solo

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II. Tempo di Menuetto: Sehr mässig (Very moderately)

III. Comodo; scherzando

IV. Sehr langsam, misterioso (Slow, mysterious)
(with Contralto solo)

V. Lustig in Tempo und keck im Ausdruck (Lively in tempo and jaunty in expression)
(with Chorus and Contralto solo)

VI. Langsam, ruhevoll, empfunden (Slow, peaceful, expressive)

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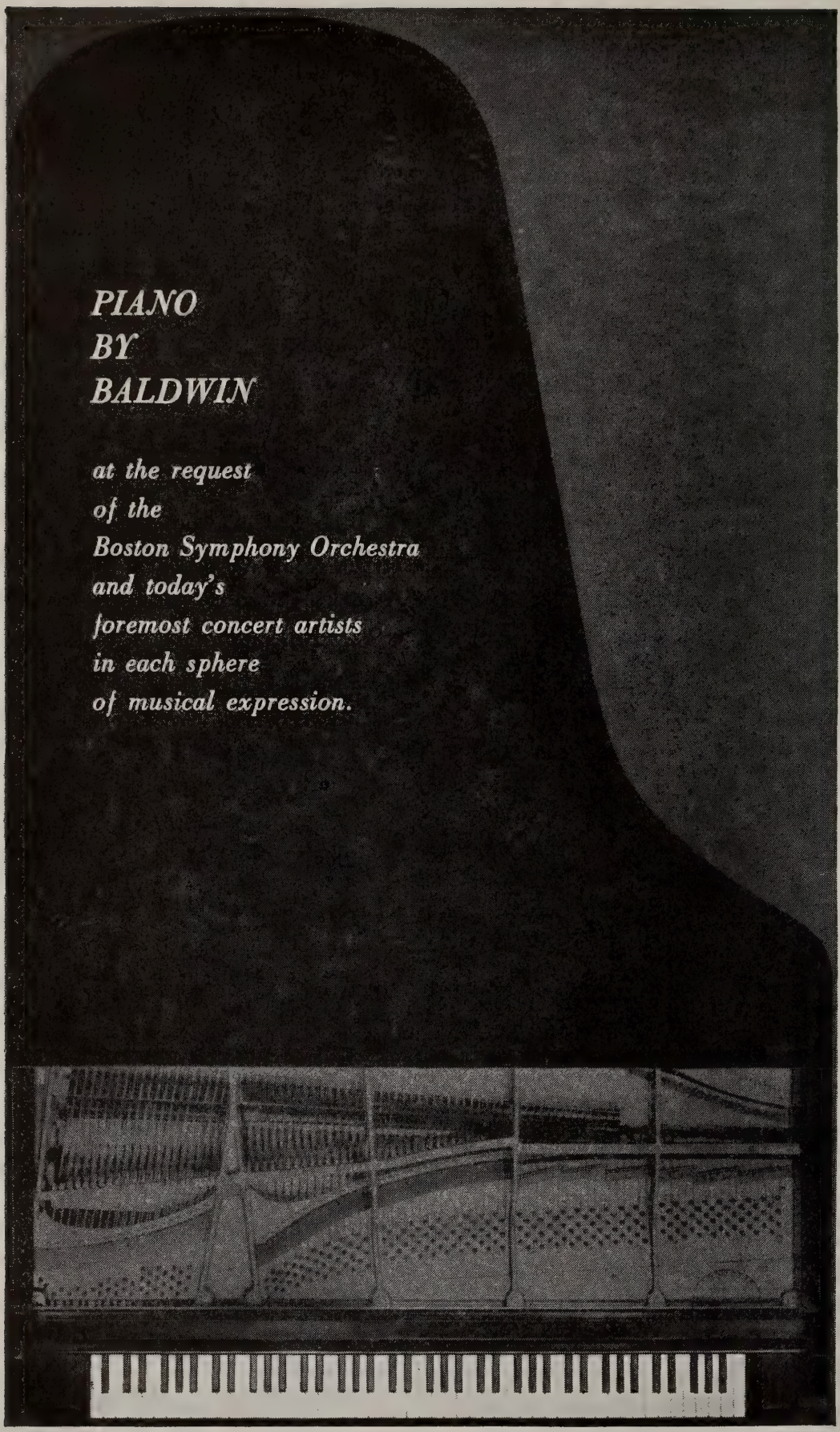
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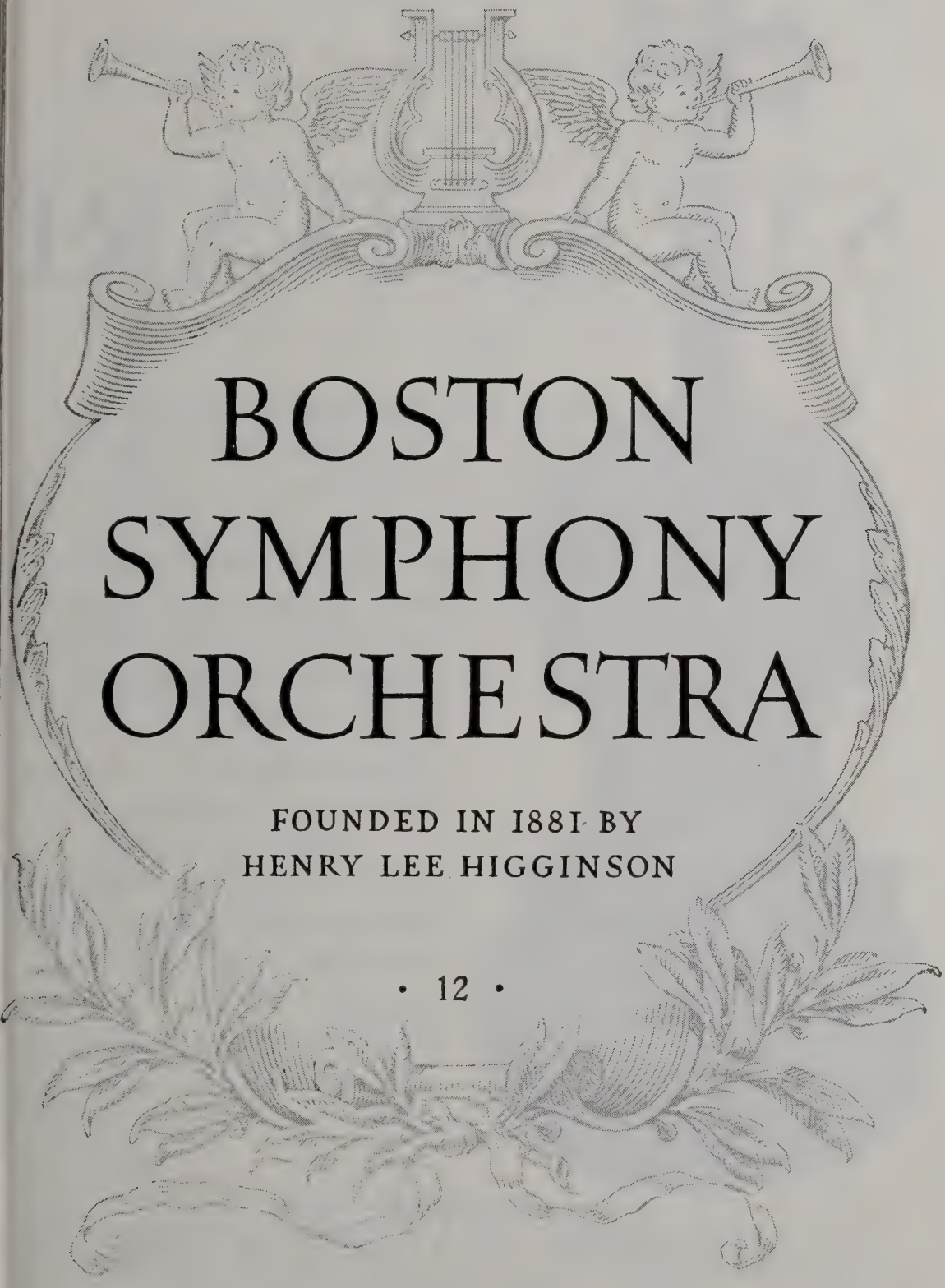
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with historical and descriptive notes by

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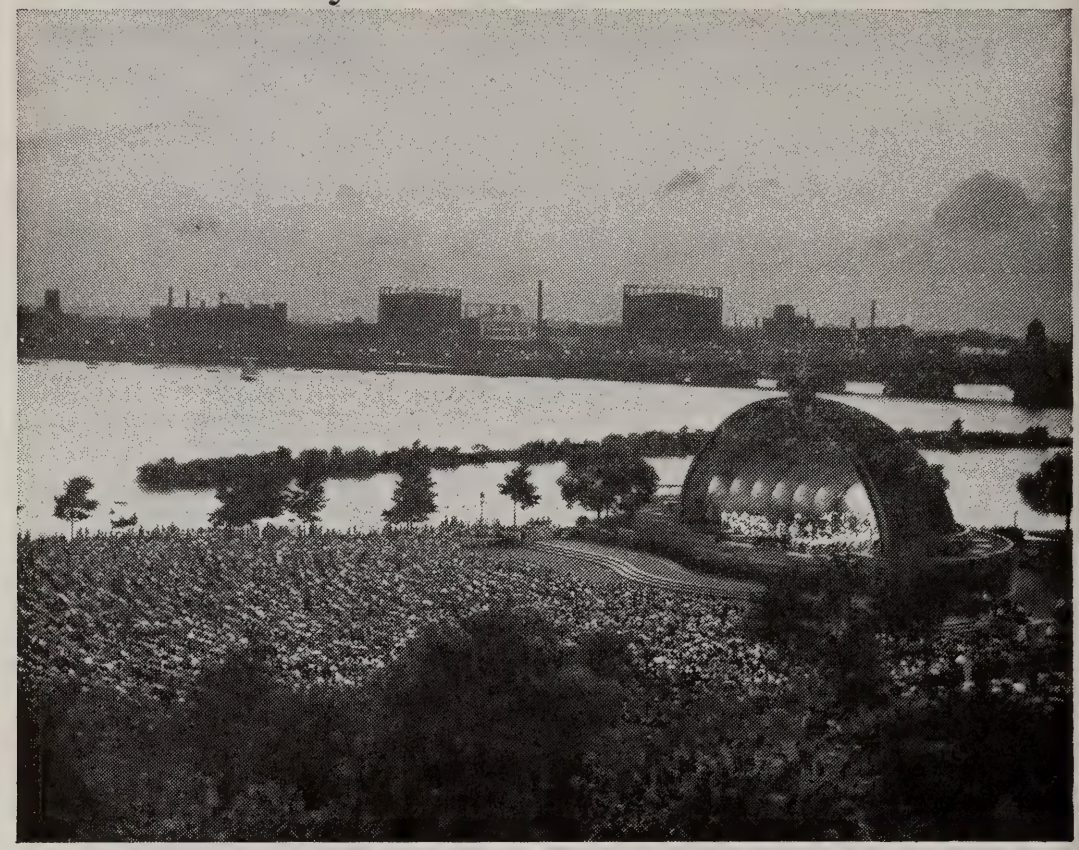
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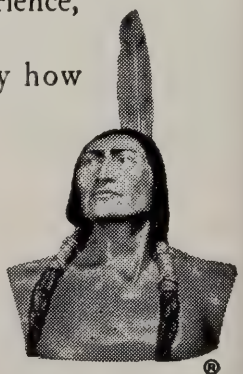


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EXHIBITION

An exhibition of paintings assembled by Roger Curtis is on view in the Gallery. The paintings include portraits and New England landscapes. The artists are members of the Guild of Boston Artists, the New England Artists' Group, and Portrait Artists of New England.

• •

BOSTON SYMPHONY PORTRAITS

Photographic portraits of each member of the Boston Symphony Orchestra have been made by Milton Feinberg of Boris and Milton, and may be seen in the cases in the Gallery each week. The exhibit this week consists of the cello section.

• •

ERICA MORINI

Erica Morini, born in Vienna of an Italian father and a Viennese mother, studied with Otakar Sevčík at the Vienna Conservatory and as a prodigy of twelve played in Leipzig under the direction of Arthur Nikisch. She had acquired a European reputation when she made her American début in 1921. After two seasons she returned to Europe for seven years. She appeared as soloist with the Boston Symphony Orchestra at the Berkshire Festival, August 4, 1946, when she played with Gregor Piatigorsky in Brahms' Double Concerto, and at the Friday and Saturday concerts on October 18–19, 1946, when she played in Tchaikovsky's Concerto. Miss Morini now makes her home in New York and has become an American citizen.

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THE ALBERT SCHWEITZER MEDAL

After the concert on Friday afternoon, January 12, an Albert Schweitzer Medal will be presented to Charles Munch. This medal was made by Joseph Coletti, under the commission of Mrs. Julian W. Rogers, Chairman of the Friends of Albert Schweitzer. (The Albert Schweitzer Medal is also to be presented to Pablo Casals in Puerto Rico next week, on the occasion of Señor Casals' 85th birthday.) The reverse bears an inscription from Schweitzer: "Whosoever is spared personal pain must help in diminishing the pain of others."

The following statement was made for this occasion by the Reverend Edwin Prince Booth, Professor of Historical Theology at Boston University:

"It is right and fitting for the names of Albert Schweitzer and Charles Munch to be joined in our appreciation. They are brothers-in-law, and they are kin also in the world of music. In the mid-nineteenth century leaders of the High School for Music in Berlin had discovered the work of Johann Sebastian Bach and were studying it with great enthusiasm. Eugène and Ernest Munch shared this appreciation of Bach and carried it into their work at Mulhouse and Strasbourg.

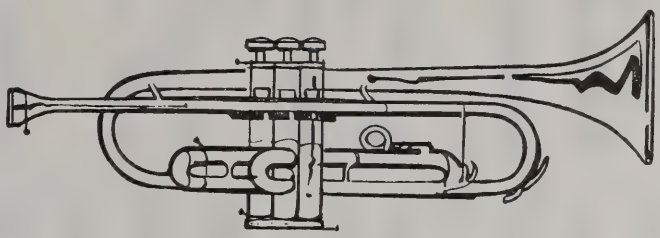
"Ernest Munch, brother to Eugène and father to Dr. Charles Munch, was Organ-Master at St. William's, and Conductor of a Bach Choir. To Albert Schweitzer's great advantage, Ernest Munch became his teacher. Over many years, in the give and take of discussion, practice, and execution, the music of Bach matured in their hands.

"In the evolution of Western European Music there is a moment of greatness here in the closing days of Anglo-Franco-Germanic culture. The world owes a word of gratitude to the Alsatian families of Munch and Schweitzer as their contributions enrich Europe and lengthen from Alsace to Lambarene and to Boston."

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FRIDAY AFTERNOON, JANUARY 12, *at* 2:15 *o'clock*

SATURDAY EVENING, JANUARY 13, *at* 8:30 *o'clock*

DEBUSSY "Printemps," Suite symphonique

I. Très modéré
II. Modéré

PISTON Symphony No. 6

I. Fluendo espressivo
II. Leggerissimo vivace
III. Adagio sereno
IV. Allegro energico

INTERMISSION

BEETHOVEN *Violin Concerto in D major, *Op.* 61

I. Allegro ma non troppo
II. Larghetto
III. Rondo

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"PRINTEMPS," SUITE SYMPHONIQUE

By CLAUDE DEBUSSY

Born in St. Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

Debussy's *Printemps,* composed in 1887 as a work for orchestra, piano and chorus, appeared in transcription for chorus with piano (four hands) in 1904. It was published in its final version for orchestra and piano duet (without chorus) in 1913 — the one here performed.

Printemps in this version was first played by the *Société Nationale de Musique* in Paris, April 18, 1913, when Rhené-Baton conducted. It was introduced in New York by Walter Damrosch and the New York Symphony Society, December 5 of the same year, and in Boston January 23, 1914 by the Boston Symphony Orchestra under the direction of Karl Muck, who repeated it October 26, 1917. Pierre Monteux conducted the work at these concerts March 23, 1923; Charles Munch on December 19, 1952.

The orchestration includes 2 flutes and piccolo, oboe, English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, side drum, cymbals, triangle, harp, pianoforte (four hands) and strings.

DEBUSSY'S *Printemps,* composed as a Prix de Rome *Envoi,* has no connection with an earlier work for chorus with the same title, composed as a Prix de Rome competition piece in 1882, and posthumously published as *Salut, Printemps,* to distinguish it from the later work. The third *Image, Rondes de Printemps,* is again an entirely different work.

Printemps was Debussy's second *Envoi* as a Prix de Rome laureate.

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He went to Rome in January, 1885, but, restive about giving three years of his young life to what he considered stagnation in the Villa Medici, he returned to Paris in the spring of 1887. He wrote of the place as "a cosmopolitan hotel, a private college and a compulsory civilian barracks . . . the abominable villa." But Debussy was not as unhappy in Rome as he liked to make out. He had congenial friends there to share his enthusiasms, some of them connected with the other arts. Even the conventional musicians (of which there were also plenty in Paris) were useful as an irritant — by stimulating his antagonisms they would have sharpened his independent growth. The alert and sensitive artist was inevitably broadened by his surroundings and responsive to the treasures of beauty the Eternal City had to offer — conspicuously, the pure, churchly counterpoints of Palestrina or Lassus.

Debussy had competed for the Prix de Rome honor perhaps for no more definite reason than that it was the obvious line of endeavour pursued by many Conservatory students at the time. He had taken the prize with the Cantata *L'Enfant Prodigue* in 1884. This score showed in the student who was still learning his *métier* a developing dramatic sense and a growing skill in the handling of detail. These qualities, together with a dependence upon the lyric style of Massenet, outweighed in the minds of the judges certain harmonic and other liberties

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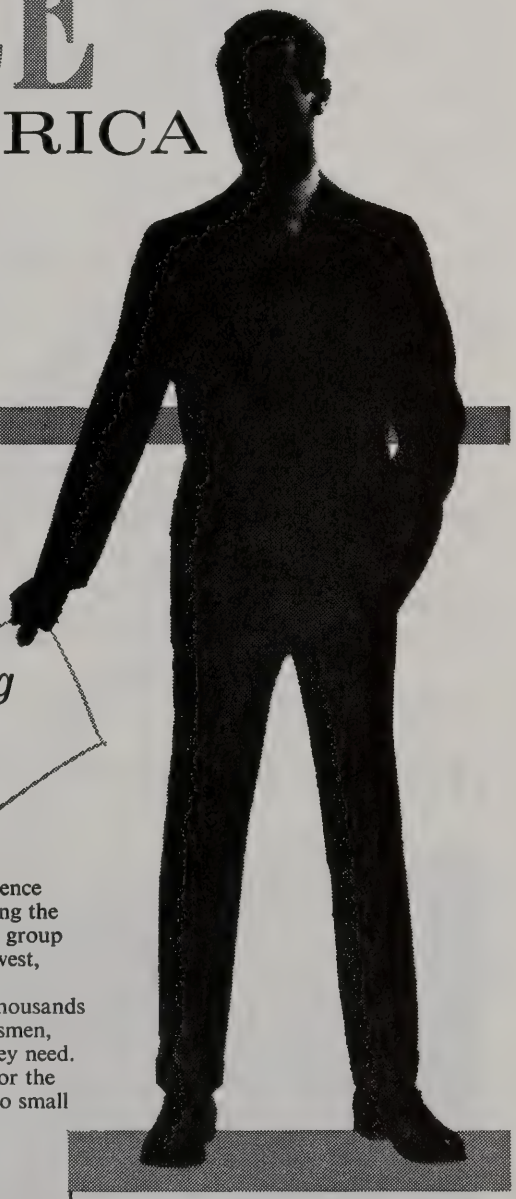


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prophetic of the future Debussy. Massenet was one of these judges, and Debussy privately admitted having curried their favor by imitation of his teacher and friend. It was an annoyance to him in his later years that from this score, redolent of *Manon* or *Hérodiade,* a single air survived as a prima donna's favorite.

At Rome Debussy attempted two choral settings of texts according to the expectations of his benefactors, but neither *Zuleïma* which became his first *Envoi* nor *Diane aux Bois* satisfied the self-searching composer. He did not readily find music to express "action" in the librettos and looked for something less binding, such as "states of soul." Botticelli's *Primavera,* which may well have excited his imagination in Florence, was his admitted inspiration for *Printemps.* In this he committed himself to no text whatever, but only wordless syllables. His increasing tendency to use voices as an element of color, blending in the orchestral palette, was frowned upon. The use of the "unorchestral" key of F-sharp major in *Printemps* brought lugubrious head-shakings from the judges, who consisted of the following musicians, worlds removed from the ways of "impressionism": Thomas, Gounod, Delibes, Reyer, Massenet, Saint-Saëns. The official report of the Secretary of the Académie des Beaux-Arts said this about *Printemps:*

"His feeling for musical color is so strong that he is apt to forget the importance of accuracy of line and form. He should beware of this vague impressionism which is one of the most dangerous enemies of

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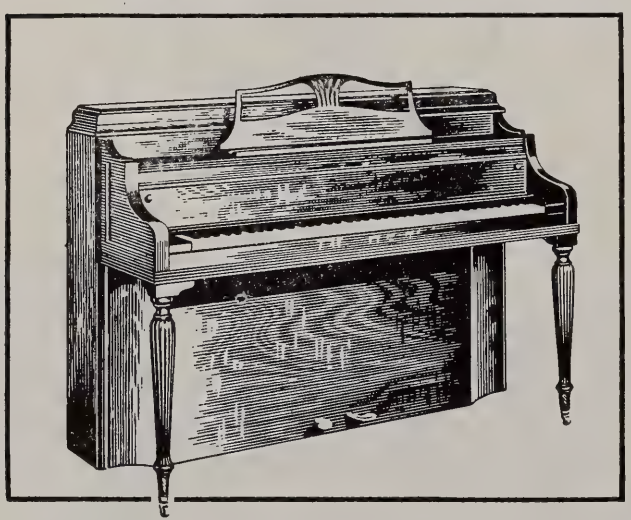
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artistic truth. The first movement of M. Debussy's symphonic work is a kind of prelude — an adagio. Its dreamy atmosphere and its studied effects result in confusion. The second movement is a bizarre, incoherent transformation of the first, but the rhythmical combinations make it somewhat clearer and more comprehensible. The Academy awaits and expects something better from such a gifted musician as M. Debussy."

The Academicians were to remain consistent in deploring those very qualities which were soon to be Debussy's supreme contribution to music. His next score to be submitted was *La Damoiselle élue,* about which the official report said: "It is not deficient either in poetry or charm, although it still bears the marks of that systematic tendency towards vagueness of expression and form of which the Academy has already complained." *La Damoiselle élue* was not performed until 1893, *Printemps* not until 1913. It was said that Debussy, disgusted because the Academy refused to sanction a performance of *Printemps,* would not write what was traditionally expected of him — an overture for the official exercises. He may have considered himself well rid of this uncongenial task.

Printemps lay quite unnoticed until the *Revue Musicale* published it as a supplement in 1904 in a version for six voice parts with accom-



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paniment of piano duet. Durand published it in the same year, and in 1913 brought out the definitive version, without chorus. The parts for two pianists were preserved and the orchestration restored. Debussy called upon Henri Büsser who had orchestrated his *Petite Suite* in 1907.

In February 1887, as he was completing *Printemps,* Debussy wrote about it to Émile Baron, a bookseller in Paris. "The idea I had was to compose a work in a very special color which should cover a great range of feelings. It is to be called *Printemps,* not a descriptive Spring, but a human one.

"I should like to express the slow and miserable birth of beings and things in nature, their gradual blossoming and finally the joy of being born into some new life. All this is without a program, for I despise all music that has to follow some literary text that one happens upon. So you will understand how very suggestive the music will have to be — I am doubtful if I shall be able to do it as I wish."

Louis Laloy thus described *Printemps* as a result of Debussy's Roman sojourn:

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masterpieces; musicians find silence there; far from classes and concerts they can at last hear their own thoughts. And among these students, those who are not only authors, but men, take counsel of a nature richer and more serious than ours, of a people that know better than we how to put a good face on life. They are rare, no doubt. Berlioz was one in his own way, which unfortunately was not sufficiently that of a musician [!]. For the others, Italy is only the land of suburban wine-taverns and romances. Italy accepts this manner of being seen and heard; she is at the disposal of all; indifferent, she offers to each one of us what it pleases this one and that one to take among the divers beauties with which the centuries have overloaded her. For Claude Debussy she reserves the disclosure of 'Spring,' which is the poem of foliage kissed by the sun; of fresh springs in the shadow of hills; of floating light. This Symphonic Suite in two parts for orchestra and chorus already evokes, with its clear melodies and its chromatic languors, the site where later at the instigation of Mallarmé, the Faun will show himself, desirous of the fleeting Nymphs."

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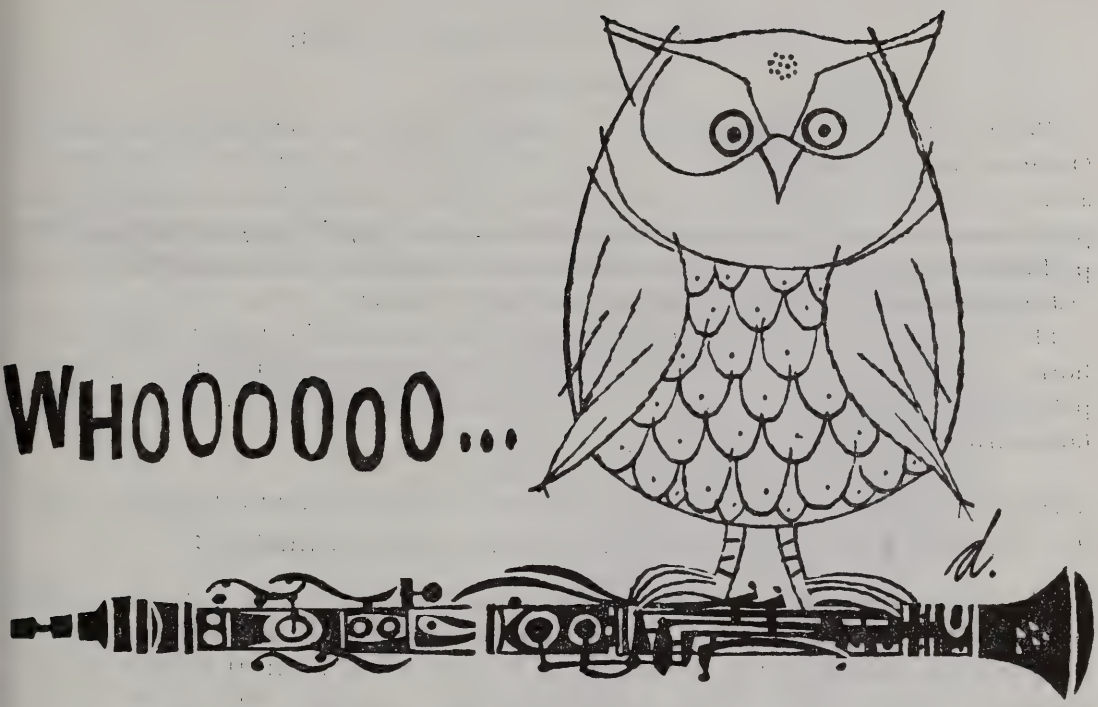
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By WALTER PISTON

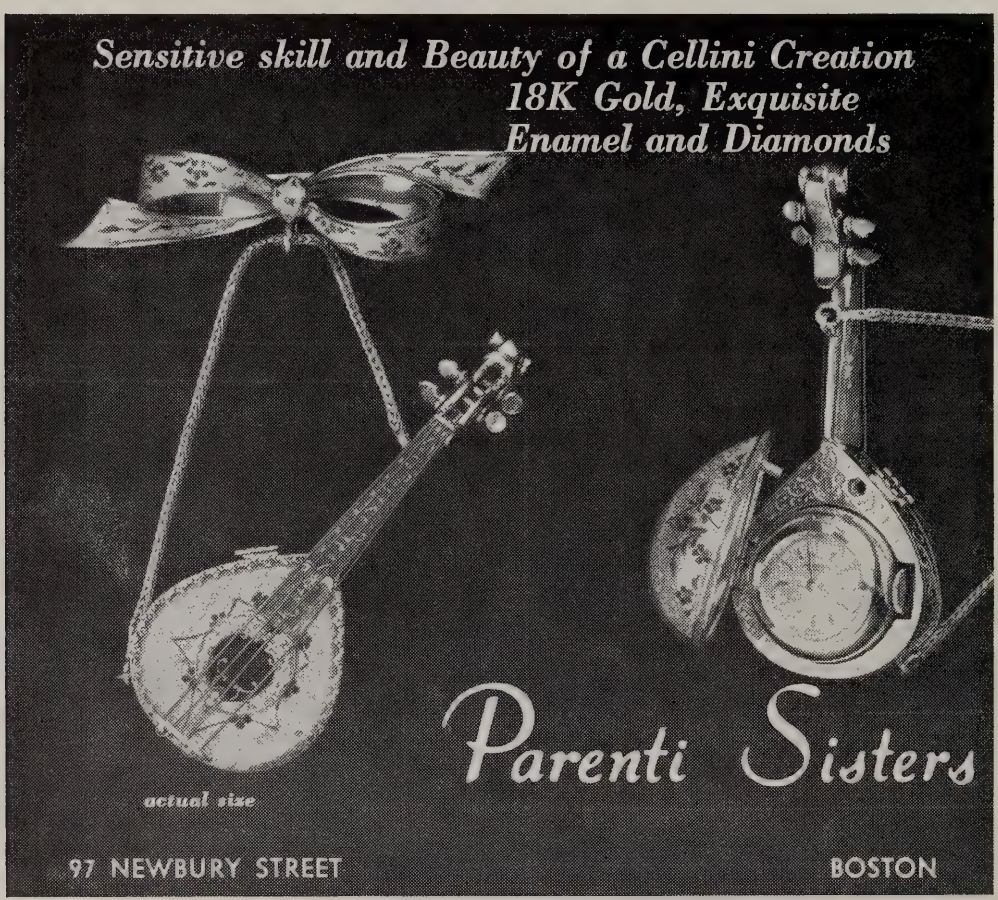
Born in Rockland, Maine, January 20, 1894

Walter Piston's Sixth Symphony was commissioned by the Boston Symphony Orchestra and the Koussevitzky Music Foundation for this Orchestra's anniversary season and is dedicated to the memory of Serge and Natalie Koussevitzky. Its first performance was at these concerts on November 25–26, 1955. The Symphony has been performed on tour in the United States, Europe in 1956, the Orient in 1960. It was last performed at the concerts in Boston on April 1–2, 1960.

The following orchestration is called for: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, triangle, snare drum, military drum, tambourine, cymbals, tam tam, 2 harps, and strings.

IN ANSWER to a request for information about his new Symphony, the composer sent the following interesting communication:

"It is known that no two orchestras sound alike, and that the same orchestra sounds differently under different conductors. The composer of orchestral music must be aware of this, and his mental image of the sound of his written notes has to admit a certain flexibility. This image is in a sense a composite resulting from all his experience in hearing orchestral sound, whether produced by one or two instruments or by the entire orchestra in tutti.





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"While writing my Sixth Symphony, I came to realize that this was a rather special situation in that I was writing for one designated orchestra, one that I had grown up with, and that I knew intimately. Each note set down sounded in the mind with extraordinary clarity, as though played immediately by those who were to perform the work. On several occasions it seemed as though the melodies were being written by the instruments themselves as I followed along. I refrained from playing even a single note of this symphony on the piano.

"Little need be said in advance about the symphony. Indeed, I could wish that my music be first heard without the distraction of preliminary explanation. The headings listed in the program are indicative of the general character of each movement. The first movement is flowing and expressive, in sonata form; the second a scherzo, light and fast; the third a serene adagio, theme one played by solo cello, theme two by the flute; and the fourth an energetic finale with two contrasting themes. The symphony was composed with no intent other than to make music to be played and listened to.

"I take this occasion to express my immense indebtedness to the members of the Boston Symphony Orchestra and to the conductors Serge Koussevitzky, Richard Burgin, and Charles Munch, for the many superb performances of my music."

• •

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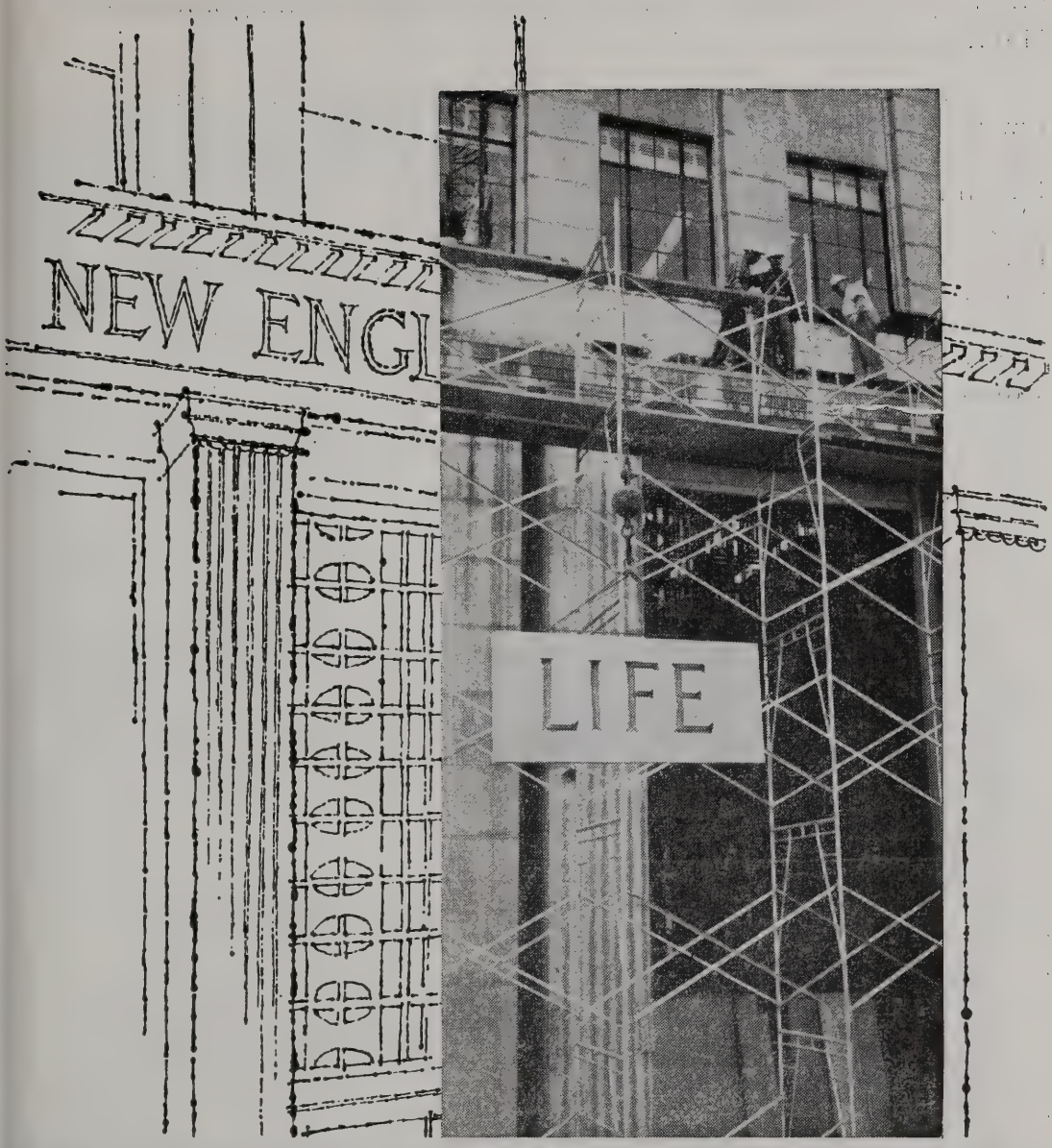
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first is quoted from the Harvard Alumni Bulletin (he graduated from Harvard in 1924):

"Final artistic judgments await the verdict of history. Yet there are few men of music in the world today who would not assign to Walter Piston a significant place in the music of our time. Shy, witty, affable, Piston has succeeded in synthesizing the most important characteristics of modern music with his own artistry and technical perfection. Like his music, he gives a pleasant incisive impression, and his Down East twang frankly reveals the American heritage which is combined with the Italian warmth of his paternal grandfather. High school training in mechanics and blacksmithing, a job as draftsman for the Boston Elevated, schooling in painting and drawing were all asides to his musical career, and he earned money for music lessons by playing jazz and ragtime. The influence of Archibald T. Davison brought him to Harvard College as a member of the Class of 1924 and at Harvard he has been ever since, with the exception of two years in Paris on a Paine Fellowship. As he advanced to full Professor, he progressed in musical breadth. He set down the fundamental principles, enlivened by past examples, in his *Principles of Harmonic Analysis* (1933), *Harmony* (1941), and *Counterpoint* (1947), [and *Orchestration* (1955)], departing from the dogma of older texts. 'He has summed up the tendencies of the past twenty years and given them broad and masterful expression,' a critic has written. 'His unique contribution is to have done this . . . with outstanding excellence in a country where few have made a name for themselves as thoroughly craftsmanlike artists.' "



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The second summation was written by Nicolas Slonimsky (for the Civic Symphony Orchestra of Boston):

"In the constellation of modern American composers, Walter Piston has now reached the stardom of the first magnitude. He has not exploded into stellar prominence like a surprising nova, but took his place inconspicuously, without passing through the inevitable stage of musical exhibitionism or futuristic eccentricity. True, there is a barking dog in the score of Piston's suite from the ballet *The Incredible Flutist,* but the canine sound effect is used *ad libitum.* The music of Walter Piston derives its vitality from immanent impulses, without extraneous motivation. In the matter of music form, Walter Piston does not solicit public attention by strange conceits, and calls a musical spade a spade rather than a rectangular ferreous lamina socketed on a ligneous handle. Generally, he prefers matter-of-fact designations, such as Sonata, Concertino, or Suite. If he refurbishes the old forms, he keeps their recognizable features. In harmony and counterpoint he adopts without partiality such means of musical expression as are suitable to the task at hand. His music is eminently tonal, but when it is his purpose, he ornaments the design with atonal lacery."

Since his retirement in the summer of 1960 from the Faculty of the Music Department of Harvard University, a commission by the Ford Foundation has resulted in his Second Violin Concerto, which was



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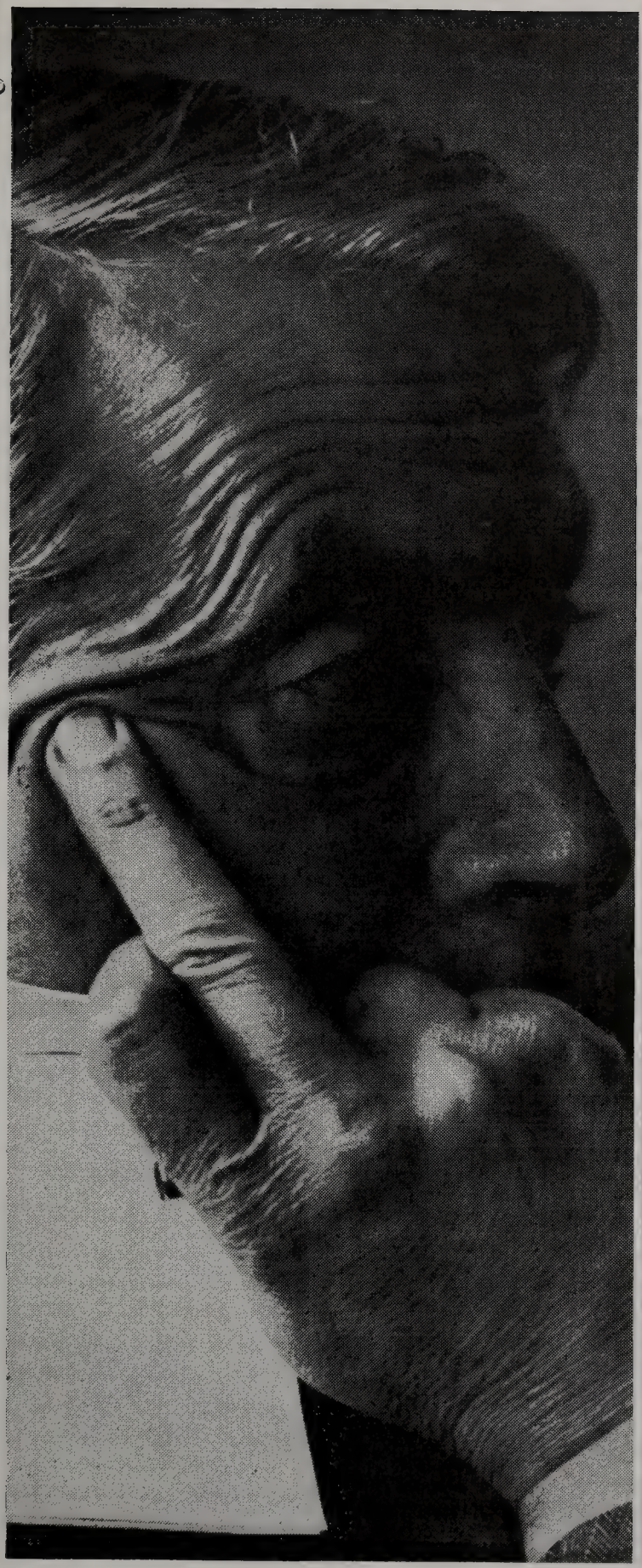
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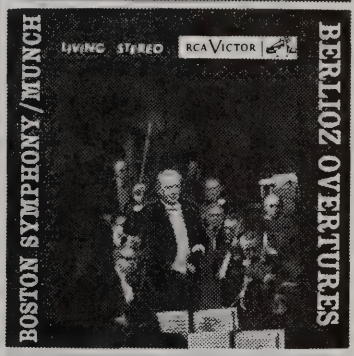
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performed by Joseph Fuchs in Pittsburgh on October 28, 1960, and by other orchestras with the same soloist. A Concerto for Two Pianos has been composed for the duo-pianists Melville Stecher and Norman Horowitz. A Symphonic Prelude was commissioned by the Association of Women's Committees for Symphony Orchestras and was performed in Cleveland under the direction of George Szell on April 20, 1961. His *New England Sketches,* composed for the Worcester Festival, was also performed at the Boston Symphony concerts on October 14, 1960.

• •

The following orchestral works by Walter Piston have been played at the Boston Symphony concerts in the years indicated:

		Conducted by
1928	*Symphonic Piece	Serge Koussevitzky
1930	*Suite for Orchestra, No. 1	Walter Piston
1934	*Concerto for Orchestra	Walter Piston
1938	*Symphony No. 1	Walter Piston

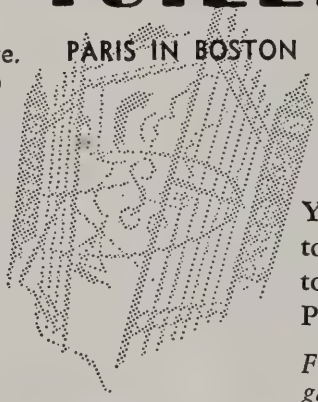
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1944	Symphony No. 2 (Repeated in 1955 by Charles Munch)	G. Wallace Woodworth
1948	*Symphony No. 3 (Repeated in the following season)	Serge Koussevitzky
1949	Suite for Orchestra, No. 2	Charles Munch
1952	Toccata	Charles Munch
1952	Symphony No. 4	Charles Munch
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Of the above works the *Toccata* was dedicated to Charles Munch and first performed under his direction on his tour of this country with the *Orchestre National de la Radiodiffusion Française* in the season 1948–1949. Mr. Munch conducted the *Toccata* with the Boston Symphony Orchestra in Paris and London in 1952. *The Incredible Flutist* has been performed by the Pops Orchestra under the direction of Arthur Fiedler, both as a ballet and as a concert number.

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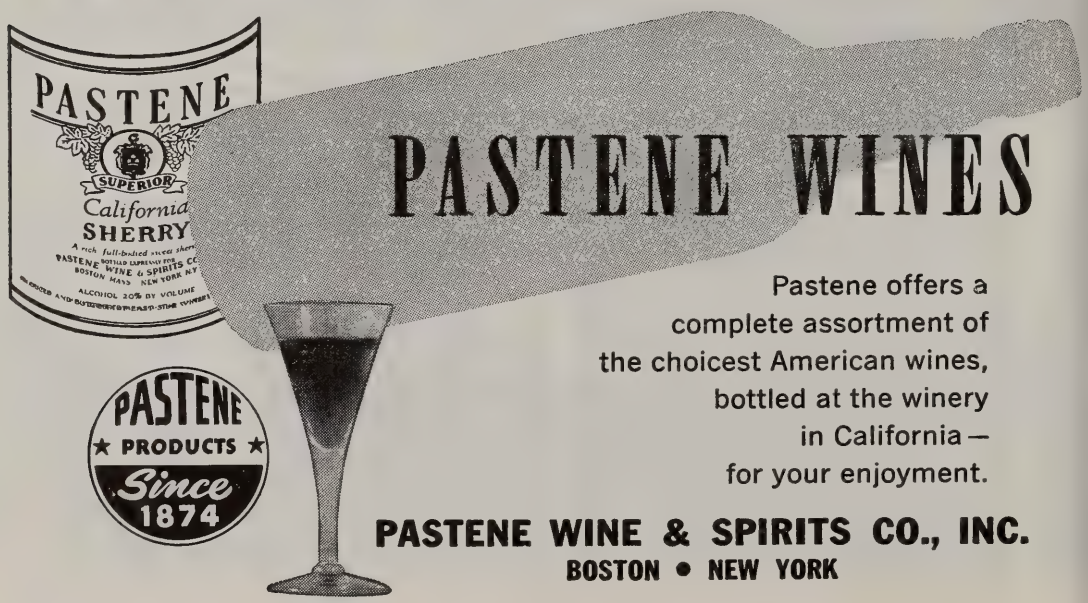
THE NEW EDITION OF BEETHOVEN'S LETTERS

(Edited by Emily Anderson, St. Martin's Press, 3 volumes)

THERE is now available in English as complete a collection of Beethoven's letters as could be brought together at the present time. There have been various collections in the past, in German and in English, increasing as items have been located in private ownership. It is now doubtful whether many more will be found. Over two hundred in the new edition have not appeared in the German collected editions,* and in about forty more letters, missing passages have been restored. Perhaps the principal value of the new collection is its usefulness. Emily Anderson, a scholar of the first order, has devoted many years not only to collecting autographs or copies from various sources,

* Notable are thirteen letters of 1805 and 1807 to the Countess Josephine Deym (née Brunsvik), now in the archives at Bonn. Their affectionate character suggests (but by no means determines) that Josephine may have been the "Immortal Beloved," or as Miss Anderson more accurately translates *unsterbliche geliebte*, the "Eternally Beloved."





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but to re-studying the texts and surrounding them with relevant information. Miss Anderson in her three-volume and unsuperceded edition of Mozart's letters (1938) needed fewer footnotes because Mozart's were mostly family letters, with an easily recognizable continuity. The case of Beethoven is different. His letters are for the most part undated, and the chronology has needed closer study. There is a host of names to be identified, situations to be explained. Shedlock in the previous full English edition, leaves the reader for the most part uninformed. Miss Anderson has assembled and profusely annotated for the general convenience 1570 letters by Beethoven, together with his other written documents. Their number is due to the fact that his least scrawl was preserved as a relic, and does not mean that he took any pleasure in letter-writing. Beethoven had not the slightest literary inclination, or for that matter literary skill. Almost every one is a communication by necessity or obligation, with many an excuse for a tardy answer. He wasted no time on this burdensome task. He simply put down what occurred to him at the moment, as one would in conversation, and for this very reason the letters reveal the everyday Beethoven more directly and vividly than any studied phrase-making or other literary mannerism could have done. He speaks his feelings quite freely, whether he is affectionate or contemptuous, angry or contrite, complimentary or abusive. We come to know him as a person rather than as a composer, for he never discusses his music. He sometimes speaks of the "nobility" of his aims, but goes no further than that. He even refers to his inability

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to convey anything about his music in words. His humor takes the form of continual puns, or rather the play of words, as if he were listening to their sound, turning them about as he would a fragment of music. He combined *"Noten"* (notes) and *"Nothen"* (needs). The needs in his life would get in the way of the notes. The victim of a pun might be called more *"geleert"* (empty) than *"gelehrt"* (learned). Sometimes a name or a phrase became the first line of a canon. *"Lebewohl"* in the "Farewell" Sonata, or *"Muss es sein"* in the last quartet were just such words that found their way into instrumental scores.

The necessity to write increased with the years, as he became involved with publishers in Vienna, Germany, England, France, for he was generally his own business manager, and, needless to say, not an efficient one. He also became increasingly involved in legal matters, as when he sued Maelzel for appropriating his "Battle" Symphony, the estate of Prince Kinsky for withholding his allowance, or when in the last years he fought for the guardianship of his nephew Karl. These were anything but agreeable endeavors — they both worried and infuriated him. They also claimed most of his letter-writing efforts. The third volume of the book covers only the last five years of his life (from 1823). Compare this to the first volume, where some five hundred letters cover the forty-four years until 1814, the years of all his great works except the Ninth Symphony, the Missa Solemnis, the final piano sonatas and string quartets.

The letters can be divided into several fairly specific sorts. A large number are simply a matter of momentary needs, the kind of message now obviated by the telephone. Beethoven would sent his servant with a note telling a companion to meet him at a certain tavern for a meal,

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or to prepare some fresh quills, to get rid of his housekeeper or engage another. He always had at hand an underling or two who would convey a package of music for him, or purchase food or clothing, or write a letter at his dictation. These services became more necessary in the years of his total deafness. The obliging friends were usually musicians who deserved more respect than they got. His contempt for small-minded people was unconcealed. The notes to Count Zmeskall, whose self-importance made his title the more vulnerable, or to Schindler, his virtual factotum in the last years, were filled with insulting witticisms which the victims had no choice but to take in good part. His helpful friends of the other sex had kindly and grateful treatment – Amalie Sebald, who tended him in his illness at Teplitz in 1812, and Nanette Streicher, who did her best to straighten out the tangle of his domestic arrangements in 1817.

Another class of his recipients were his titled patrons in Vienna, and these too were patient with his ways. There was a large number of them, and without their generous help, he would have been at a loss for money, performance, recognition. The Princes Lobkowitz, Lichnowsky, Estherhazy, Galitzin, Kinsky, Radziwill, Razumovsky, etc., were warm admirers. First of all was the Archduke Rudolph of Austria, who was his pupil in composition and received no end of letters postponing lessons. This was independent treatment for the brother of an emperor. His *"Hochheit"* may have realized, as we do, that daily sessions over his own attempts at writing variations were impositions upon the time of an infinitely greater composer. Beethoven always addressed his patrons with the formal expressions of subservience which were required, leaving us to wonder, as we read them, just

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how cynical he may have felt about the whole relationship. A genuine friendship seems to have entered into it, in the case of the royal pupil, and others too. Beethoven accepted the inevitable with a fair amount of equanimity. He was not enough of a republican to hazard his best opportunities.

For the most part there were two Beethovens. There was the composer who could "take fate by the throat" and write symphonies in utter truth to his muse. There was also the man who could fawn on his benefactors, stoop to begging, treat his loyal friends rather shabbily, and suspect them unduly of conspiring against him. This too was the Beethoven who could turn out empty occasional pieces without hesitation of compunction. And yet there are a great many letters where the composer we know is recognizable. There are letters of warm friendship, sometimes renewed after a falling out (Eleanor and later "Steffen" von Breuning, the Countess Erdödy), sometimes a renewal after a separation (Dr. Wegeler, Franz Brentano, Karl Amenda). These are often affectionate and touching. Ladies (usually titled) are tenderly addressed from time to time. There are the letters to those whom he esteemed as fellow artists, the poets Goethe, Kotzebue, Treitschke, Collin; the composers Cherubini or Spohr. The fact that in these cases there was usually a collaboration or some favor in the offing may prove

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that without that prospect he would not have written in the first place.

The last years were the most troubled years, and the letters, since they were Beethoven's recourse to extricate himself from his complicated difficulties, make him out as a pitiable object indeed. His total deafness (after 1817 one had to write in the conversation books or shout into his ear trumpet) made him helpless and in need of being waited on. Sensitive to affront, he put interpretations on the conversations about him.

The tragic story of his adoption of his nephew Karl is familiar; the letters lay it forth in all its heartbreaking details. His rather pompous surviving brother, Johann, he could usually manage to get along with, but Johann's wife, a woman with a promiscuous record and an illegitimate child, he could not. Beethoven was unfortunate in his sisters-in-law. To him the widowed mother of Karl, the "Queen of Night," was the personification of evil, and the boy was to be kept away from her at all costs. The uncle's long sermons, alternate coddling and unreasonable punishments, had an opposite effect. Karl saw his mother frequently and, between two fires, told lies to keep the peace. Beethoven alternated between expressions of abject love for the boy, and stormy denunciations of his deceitfulness. His long communications to the district and appellate courts, arguing for the legal guardianship, were frenzied enough to make the gentlemen of the law doubt his reason, let alone his qualifications to be a quasi parent.

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A picture of the harassed Beethoven in the conflicting parts of composer and uncle can be imagined from a long letter (one of his longest) which he wrote to Frau Nanette Streicher from Mödling on June 18, 1818. He had taken Karl from the care of his tutor Giannatasio with the purpose of setting up a household arrangement where a lad of twelve might be suitably received. This proved a formidable problem. Frau Streicher was an amiable and practical lady who sold pianos in Vienna as well as playing them. The struggling composer wrote her a series of letters. "I am delighted that you are willing to continue to take an interest in my domestic affairs, for without your help everything in that line would be quite hopeless." A "housekeeping book" was sent back and forth, she became his "recording angel," and kept a hand on the expenditures. A pair of socks was missing (or stolen?). He needed night shirts. "I have no scissors, no knife, no anything." His "neckcloths need to be mended," etc. His servants (as always) were his cross. The man servant "gets drunk, stays out of the house for nights on end," and is "shockingly rude and insolent." Nanni, the maid, is a "filthy beast," and Baberl, the cook, ruins his digestion. "Fräulein N. has been quite different since I threw half a dozen books at her head. Probably one landed by chance in her *brain* or in her *evil heart*; at any rate we have a full-bosomed deceiver!!!" He threw a "bedside chair" at

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the other one, and tried the further tactics, after having shouted at them continually, of maintaining utter silence. He would have dismissed them, but could not be left stranded.

The patient Frau Streicher had to deal with both, and replace them. Baberl's successor, Peppi, was a better cook, but Beethoven suspected her after Karl's arrival of conniving with the boy against him and secretly communicating with the hated mother.

Karl's presence brought more troubles. The boy was moody, he had not been allowed to see his mother for six months, and had to listen as his uncle dwelt constantly on her immoralities. He was put in a school kept by a parson — Johann Baptist Fröhlich. He misbehaved in church and on the street, and branded his mother before the class as a *"Rabenmutter,"* a raven mother. The parson solemnly reproached him for breaking the Fourth Commandment, but Karl calmly answered that he used such language to keep in favor with his uncle. Fröhlich thereupon expelled him from the school. Beethoven wrote to Frau Nanette: "There are human brutes indeed — and one of them is the parson here, who ought to be thrashed." He also wrote: "May God grant that I shall be able to make all my other circumstances subservient to my art as I once did. Now they are driving me somewhat crazy."

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The "circumstances" could hardly have been worse. He had proved his complete inability to make a home for the boy, and had to warn Frau Streicher, in fear of losing his guardianship, to speak to no one in Vienna about his failure. There were other encroachments upon his higher efforts — illness (he speaks of a "heavy cold" and a "heart attack"), and the necessity of writing long letters to publishers in search of funds to provide for a boy's education and future career. In spite of all this the record shows that he composed a great part of the *Hammerklavier* Sonata in these months, made preliminary sketches for the *Missa Solemnis,* and probably too for the Ninth Symphony.

Here, more than ever before and until the end of his life, Beethoven seems to dwell in two distinct worlds. The one is filled by worry over his nephew, who in 1818 ran away to his mother, and in 1826 tried to commit suicide. There is the long and involved correspondence over the sale and publication of the great Mass. Through all this he composed steadily, busily, serenely, in utter absorption, as if nothing else existed. What he composed had nothing whatever to do with the domain of "needs." In that domain were the publishers who naturally wanted saleable music, and what he produced could not have been more unsaleable. The *Hammerklavier* Sonata was the longest he had

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written, the most difficult to perform and the most difficult to understand. With an amused sense of the incongruity of the situation he suggested to Ferdinand Ries in London after many pages of corrections in the score: "Should the Sonata not be suitable for London, I could send another one; or you could omit the Largo and begin at once with the Fugue, which is the last movement; or you could use the first movement and then the Adagio, and then for the third movement the Scherzo — and omit entirely No. 4 with the Largo and Allegro risoluto."

He was quite frank about the String Quartet in F minor, Op. 95, which he sent to Sir George Smart in London: "The Quartet is written for a small circle of connoisseurs and is never to be performed in public. Should you wish some quartets for public performance I would compose them for this purpose occasionally." The second sentence is as preposterous as the first, while no selling point, was then simple truth. It is impossible to imagine him as really entertaining the thought of making an about face in the magnificent course of his last quartets. The publishers were not fooled — they accepted the perplexing scores on no assurance but that of Beethoven's rapidly growing fame.

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The letters as a whole show a proud artist very capable of contempt. To him, composers or writers were the true nobility. He looked upon Viennese society in general as owing him a better living than he was having from the "princely pack" (*"fürstliches Gesindel"*). There is a barb in his repeated phrase, when he calls himself "a poor Austrian *Musikant.*" On the other hand the letters show a kind and open-hearted Beethoven, so far as his friends are concerned, a readiness to help a musician with a recommendation, to take part in a benefit concert.

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By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in 1806, Beethoven's Violin Concerto was first performed by Franz Clement at the *Theater-an-der-Wien,* in Vienna, December 23, 1806. It was published in 1809.

Philip Hale has listed early performances in Boston: August Fries played the first movement November 22, 1853; later Boston performances were by Julius Eichberg (1859); Edward Mollenhauer (1862); Pablo de Sarasate (1889); Adolph Brodsky (1892).

The Concerto has been performed at Boston Symphony concerts by Louis Schmidt, Jr. (1884); Franz Kneisel (1885, 1888, 1893, 1901); Franz Ondricek (1895); Carl Halir (1896); Willy Burmester (1898); Fritz Kreisler (1901, 1912, 1915, 1920); Hugo Heermann (1903); Olive Mead (1904); Willy Hess (1906); Anton Witek (1910, 1914); Albert Spalding (1917); Efrem Zimbalist (1917); Jascha Heifetz (1919); Richard Burgin (1923); Carl Flesch (1924); Josef Szigeti (1926); Jascha Heifetz (1931); Yehudi Menuhin (1934); Jascha Heifetz (1938); Yehudi Menuhin (1942); Jascha Heifetz (1945 and 1951); Zino Francescatti (1954); Jascha Heifetz (November 25–26, 1955); Wolfgang Schneiderhan (October 5–6, 1956); Leonid Kogan (November 18–19, 1960).

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THE five introductory taps on the drum become the basic pattern of the opening movement. The rhythm, squarely measuring off the bar, becomes omnipresent and gives the whole context a downright, on-the-beat character. The rhythm is inherent in two phrases of the main theme and the last phrase of the second theme. It is echoed between phrases in the accompaniment. It is double-quickened, used in transi-

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tional passages. The movement is one of those in which some early hearers failed to distinguish between reiteration and repetitiousness. The themes, profusely set forth, are similar in character, but endlessly variegated in the placid, untroubled course of the whole.

The Larghetto is subdued by mutes upon the strings; and only three pairs of instruments to match them — clarinets, bassoons and horns. The voice of the solo instrument continues in graceful lines of ornamental tracery in a musing half light. Only for a few measures in the middle section does it carry the melody. The Rondo theme is tossed from the middle to the high range of the instrument and then picked up by the orchestra. The horns have a theme which peculiarly belongs to them. As the development progresses the brilliance drops away to dreaming again as fragments are murmured and the delicate colorings of the horns, or bassoon, or oboes have their passing enchantments. In short, a concerto without dazzling qualities, with a solo part which asks taste, discernment in expression, and warm response. The concerto was long neglected, and when it belatedly came into its own, it came to remain.

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The Violin Concerto belongs to the prodigiously abundant year of the Fourth Symphony, the Rasoumowsky Quartets, the first revision of "Fidelio," the Piano Sonata in F minor, the Thirty-two Variations in C minor, and if Thayer's theory is accepted, the Fourth Piano Concerto. Among these the Violin Concerto was the last completed. Designed for Franz Clement, celebrated virtuoso of the day, it was performed by him in Vienna, on December 23, 1806. Beethoven completed the score at the last moment. The solo part reached the hands of Clement too late for the final rehearsal, according to the evidence which Dr. Bertolini gave to Otto Jahn in support of his claim that "Beethoven never finished commissioned works until the last minute." According to another witness, cited by Thayer, Clement played the concerto "at sight."

Beethoven has left no record of his true musical regard for Franz Clement. However, in 1794, when the violinist was a prodigy of fourteen, Beethoven wrote him the following enthusiastic letter:

Dear Clement:

Proceed along the path which you have hitherto trodden so splendidly and so gloriously. Nature and art vie in making you one of the greatest artists. Follow both, and you need not fear that you will fail to reach the great — the greatest goal on earth to which the artist can

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attain. Be happy, my dear young friend, and come back soon, so that I may hear again your delightful, splendid playing.

Wholly your friend
L. v. Beethoven

Paul David reports contemporary opinion to the effect that "his style was not vigorous, nor his tone very powerful; gracefulness and tenderness of expression were its main characteristics. His technical skill appears to have been extraordinary. His intonation was perfect in the most hazardous passages, and his bowing of the greatest dexterity." On the other hand, there are evidences of the meretricious in Clement, who was exploited as a boy wonder from the age of nine, and who liked to exhibit such feats as playing long stretches of an oratorio from memory, note for note, upon the piano, after hearing it two or three times. At the concert where he played Beethoven's Concerto, he edified the audience with a fantasia of his own, in which he held his instrument upside down.* In any case, Beethoven must have re-

*Franz Clement was born in Vienna, in 1780. His father was a butler and musician to the nobility. Franz at ten played in London under the leadership of both Haydn and Salomon. In 1802 he became solo player to the Emperor at Vienna, taking also the musical direction of the newly established *Theater-an-der-Wien*. This post he held until 1821, save for an interruption of four years (1812–1818) when he toured Germany and Russia. He succeeded Weber as conductor at Prague for a short time. Despite fame and honor, he died a poor man (in Vienna, 1842).

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spected the position of Clement as a prominent conductor in Vienna, to whom fell the direction of his first two symphonies, his "Mount of Olives," and other works. Nor could Beethoven have forgotten that he was leader of the violins at the theater which had lately produced *Fidelio* and from which further favors might be expected. It should be noted, nevertheless, that not Clement, but Beethoven's friend Stephan von Breuning, received the dedication of the piece on its publication in 1809. Beethoven's transcription of it into a concerto for pianoforte and orchestra bore the dedication to Madame von Breuning. He had made this artistically doubtful arrangement at the order of Muzio Clementi.

The autograph score of the Concerto is inscribed with a playful mixture of languages, and a dubious pun on the virtue of clemency: *"Concerto par Clemenza pour Clement, Primo Violino e Direttore al Teatro à Vienne, dal L. V. Bthvn., 1806."* The pun also brings to mind that other personage connected with the early fortunes of the Concerto — Clementi, the musician turned publisher — although the

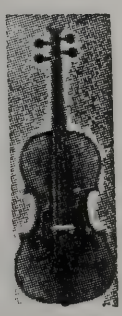
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virtue in question hardly appears in this particular transaction.* Clementi, passing through Vienna in April 1807, called upon Beethoven with a view to obtaining the English rights to some of his latest works. He wrote of his crafty approach and his success to his partner, Collard, in London:

"*Dear Collard* — By a little management and without committing myself, I have at last made a complete conquest of the *haughty beauty,* Beethoven, who first began at public places to grin and coquet with me, which of course I took care not to discourage; then slid into familiar chat, till meeting him by chance one day in the street — 'Where do you lodge?' says he: 'I have not seen you this *long* while!' — upon which I gave him my address. Two days after I found on my

*Muzio Clementi (1752–1832) was born in Italy but lived in England during the larger part of his long career. Born to the harpsichord style of Scarlatti, he matched his powers as virtuoso with those of Mozart before the Emperor of Austria in 1781, survived to develop the pianoforte into the brilliant instrument which the romantics of the next century inherited. Clementi's sonatas and his abilities as technician were frankly admired by Beethoven. Retiring from his activities as virtuoso, Clementi gave increased attention to composition. He wrote innumerable sonatas, symphonies which showed the influence of Beethoven, and enjoyed a great vogue in their day. He also went into partnership with five others in what came to be known as "Clementi and Co." in London, manufacturing pianos and publishing music. Clementi was principally remembered, after his death, by his piano studies of progressive difficulty, the "Gradus ad Parnassum." His symphonies disappeared altogether, except for a few fragments. Almost a century later (1917), several of these were found in London. Two of them were edited and performed by Alfredo Casella. The second of them was given its initial American performance at the Boston Symphony Concerts, December 4, 1936, and repeated April 30, 1937.

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table his card brought by himself, from the maid's description of his lovely form. This will do, thought I. Three days after that he calls again, and finds me at home. Conceive then the mutual ecstasy of such a meeting! I took pretty good care to improve it to our *house's* advantage, therefore, as soon as decency would allow, after praising very handsomely some of his compositions: 'Are you engaged with any publisher in London?' — 'No' says he. 'Suppose, then, that you prefer *me?*' — 'With all my heart.' 'Done. What have you ready?' — 'I'll bring you a list.' In short I agree with him to take in MSS. three quartets, a symphony, an overture and a concerto for the violin, which is beautiful, and which, at my request he will adapt for the pianoforte with and without additional keys; and a concerto for the pianoforte, for *all* which we are to pay him two hundred pounds sterling."

The symphony which Clementi had thus secured was the Fourth, the overture was that to "Coriolanus." The buyer, who certainly possessed a rare combination of business and musical acumen, considered both "wonderfully fine." The conversion of the violin concerto into a more saleable pianoforte work he duly arranged for and received, with an additional cadenza for this instrument, and a passage connecting the slow movement and finale. He wanted the quar-

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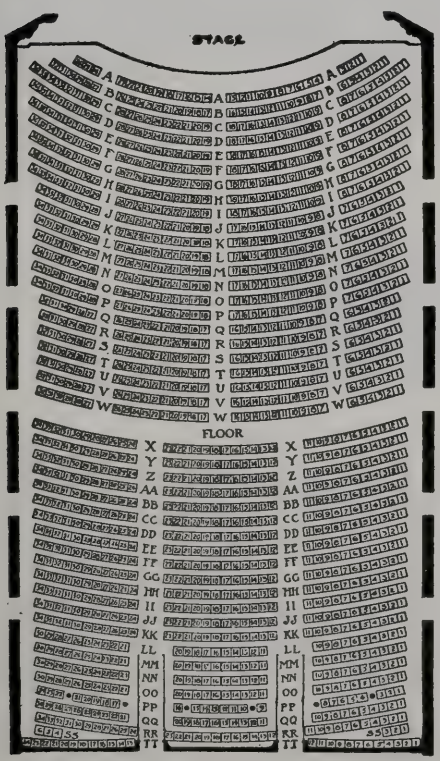
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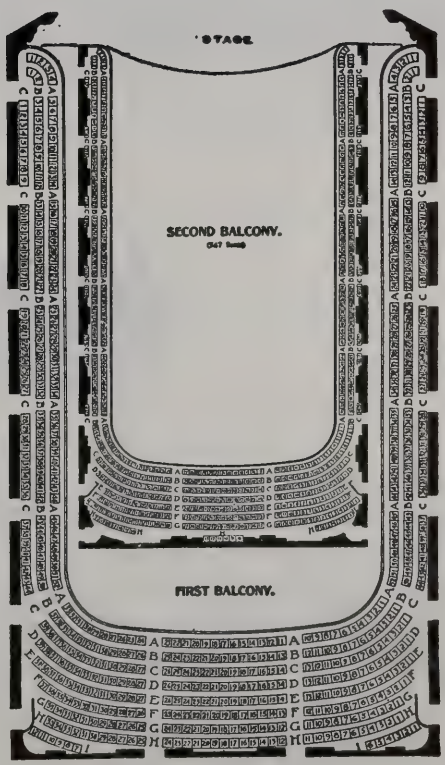
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Victor Alpert
William Shisler

tets and symphonic scores in arrangements for the pianoforte, but probably thought it the better part of caution not to propose arrangements which might raise the price, or worse still might anger the composer and jeopardize the whole deal. He suggested to his partner: "The quartets, etc., you may get Cramer or some other clever fellow to adapt for the pianoforte." He added: "I think I have made a very good bargain. What do you think?"

Beethoven, on his side, rubbed his hands over his own sharpness as a man of affairs. He figured to sell this parcel of scores simultaneously to publishers in three countries. He wrote in high spirits to his friend, Count Franz von Brunsvik: "I have come to a right satisfactory arrangement with Clementi. I shall receive 200 pounds Sterling – and besides I am privileged to sell the works in Germany and France."







Researcher from Boston's "Financial Cabinet" midway on midwest missi



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I. Kräftig, entschieden (Vigorous, decisive)

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II. Tempo di Menuetto: Sehr mässig (Very moderately)

III. Comodo; scherzando

IV. Sehr langsam, misterioso (Slow, mysterious)
(with Contralto solo)

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(To follow a tour of New London, New York, Baltimore, Brooklyn, January 23–27)

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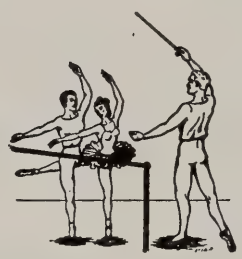
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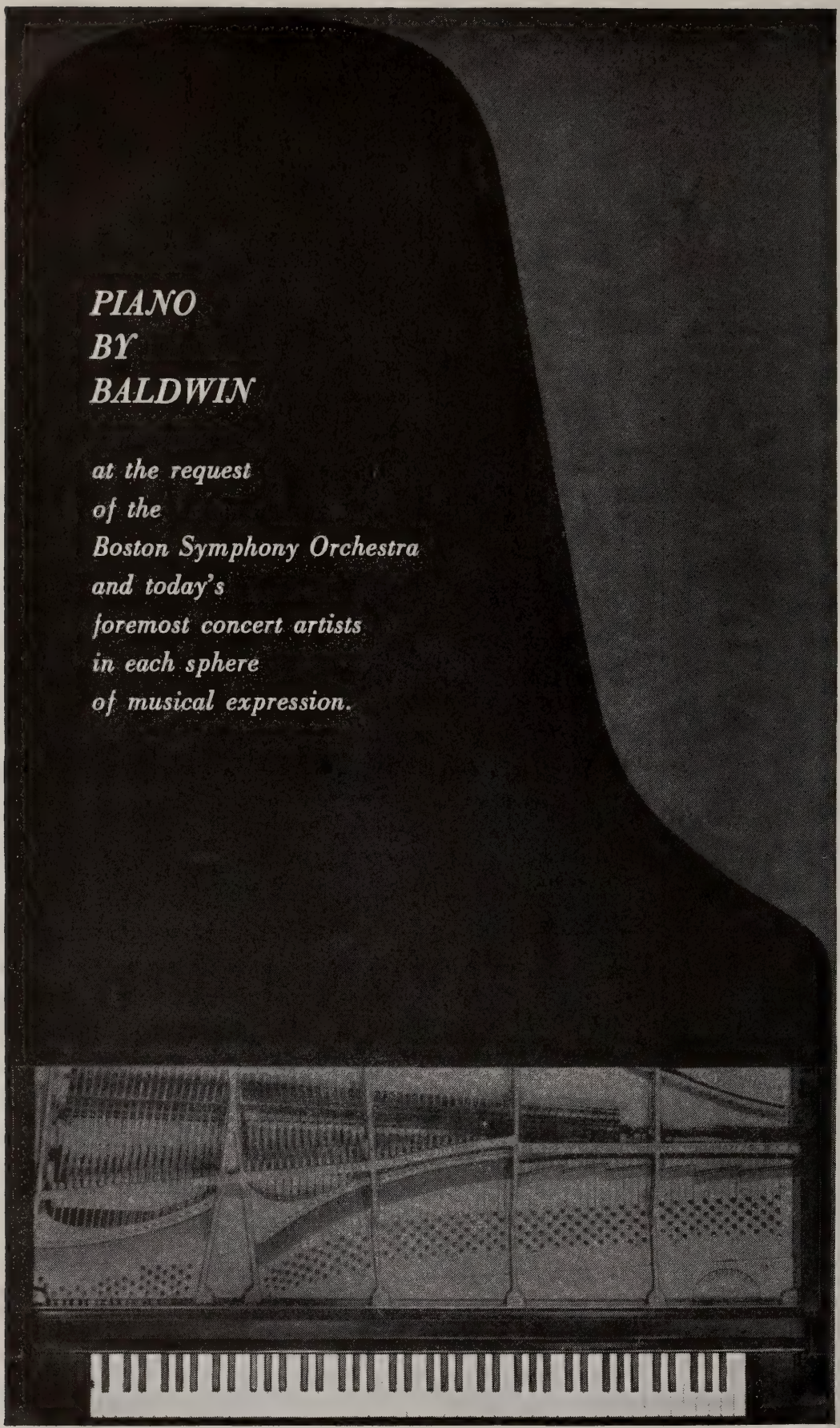
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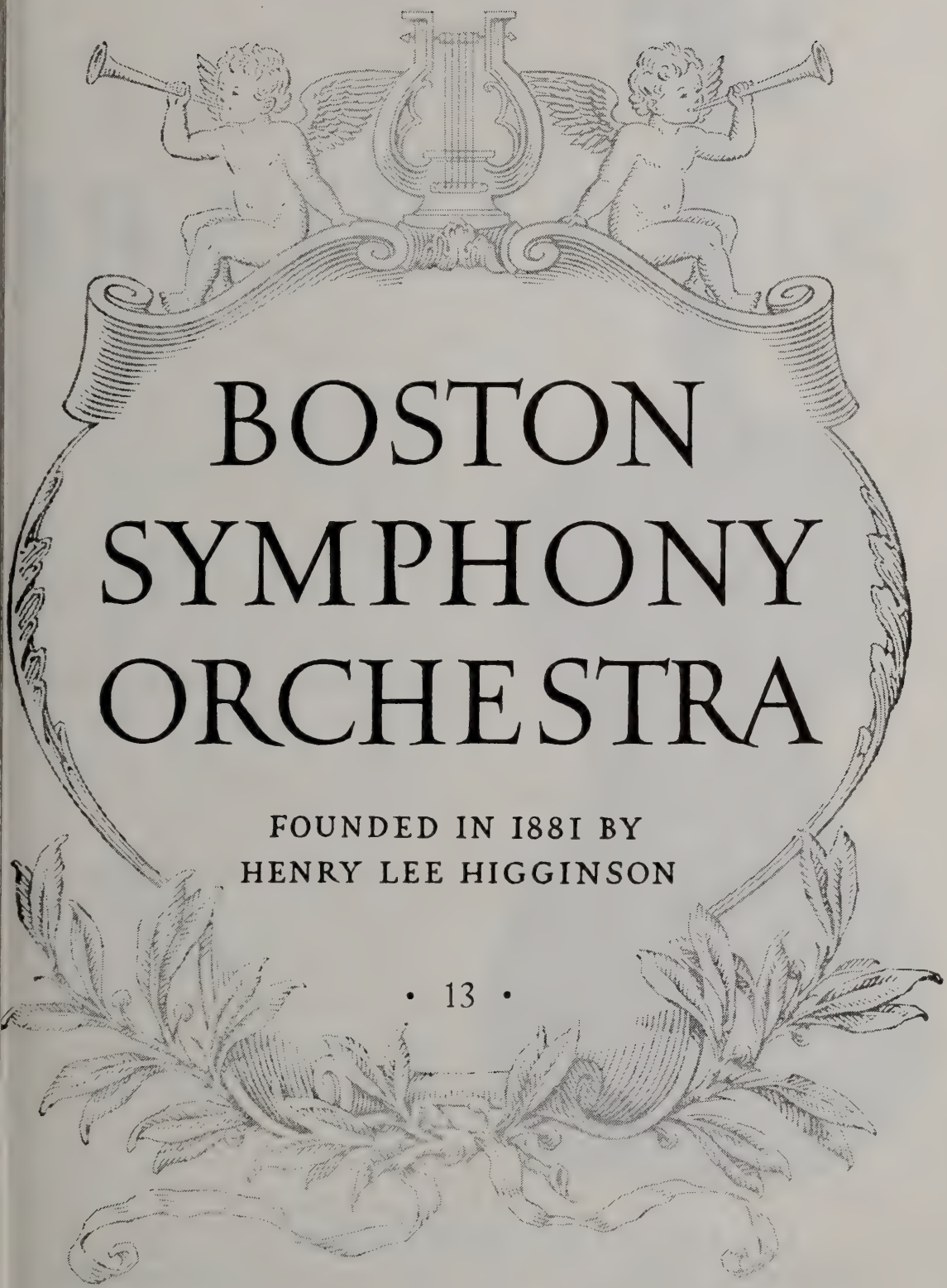
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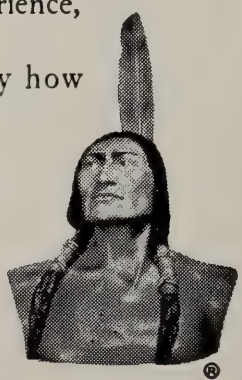


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EXHIBITION

The exhibition of paintings assembled by Roger Curtis ends this week. The paintings include portraits and New England landscapes. The artists are members of the Guild of Boston Artists, the New England Artists' Group and Portrait Artists of New England.

Augusta, George	"Ralph Bradley"
Ballinger, Harry R.	The Motif
Browne, Margaret Fitzhugh	Back Stage Gossip
Bryan, Alden	Vermont
Bryan, Mary	Pierrot
Cook, Otis	Gloucester Harbor
Cormier, Robert	Lillian
Gammell, R. H. Ives	Strangers & Sojourners
Gore, Ken	Monhegan Fog
Hibbard, A. T.	Winter Morning
Hunter, Robert Douglass	Winter Jays
Jones, June E.	Paris
Julian, Marvin	Portrait of a Lady
Knouth, Arnold	Rockport Wharf
MacNutt, Glenn	White's Hill
Mahoney, Charles	Red Moore
Marshall, J. Thurston	Fisk's Post Road Nursery

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Safford, Arthur	Portrait of a Lady
Steele, Marion Williams	Dr. Richard Cattell
Stone, Don	Morning Fog
Strasik, Paul	The Wreck
Schwartz, Henry	Mahler

• •

BOSTON SYMPHONY PORTRAITS

Photographic portraits of each member of the Boston Symphony Orchestra have been made by Milton Feinberg of Boris and Milton, and may be seen in the cases in the Gallery each week. The exhibit this week will consist of the double bass section.

• •

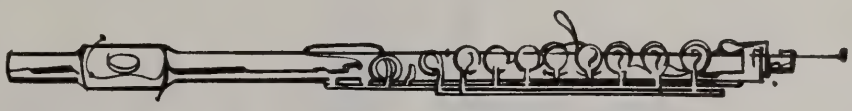
Jeanne Marie Darré

The piano soloist who will be heard at the next pair of Friday and Saturday concerts will then be making her American debut. The young French pianist won first prizes at the Paris Conservatoire, was awarded the Legion of Honor in 1950, and in 1960 the *"Chevalier des Arts et Lettres."* She has played in many parts of Europe but until now is known in this country only through her recordings. She is at present a professor of piano at the Ecole Nationale.

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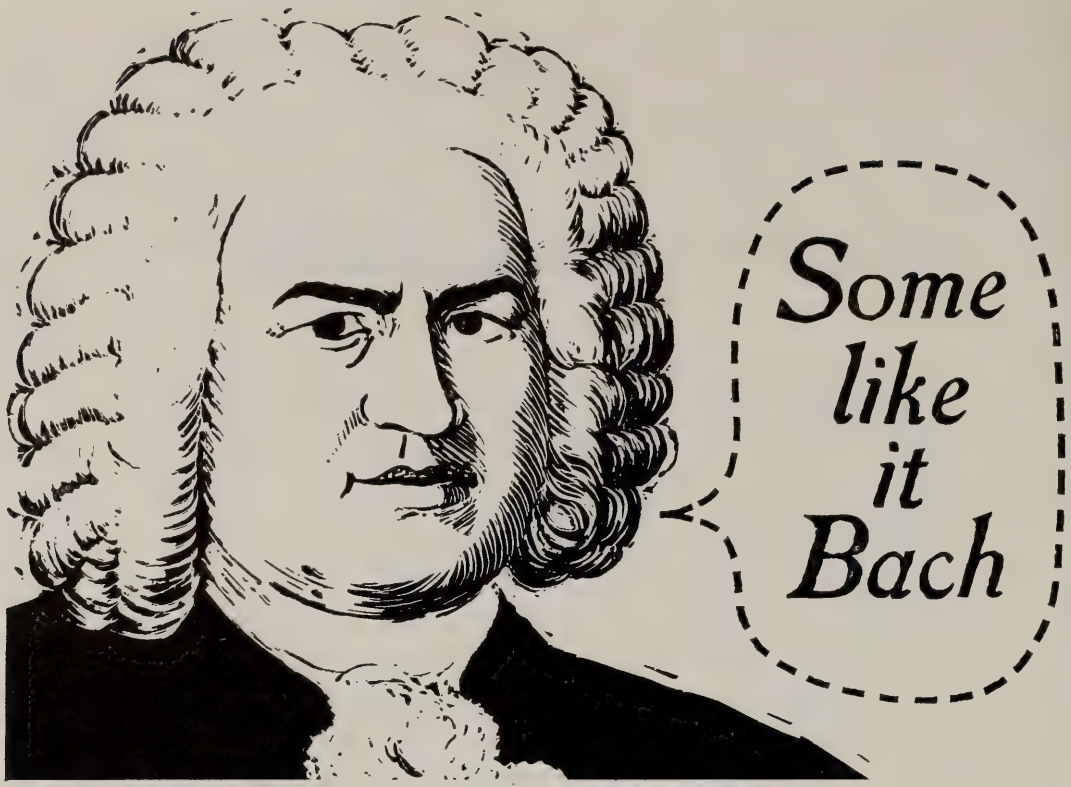
PICCOLO: Probably the happy result of one of those grandiose expansions of single instruments into large "families", the piccolo is a miniature flute. The name itself means "small", and the arrangement of keys is very similar to that of an ordinary flute. But the piccolo is an octave higher than a flute in C and reaches almost to the upper limit of recognizable pitch, though the highest notes (4th octave above middle C) are too piercing to be often used. While the piccolo first became popular in the military bands of the late 18th century, it was quickly accepted in the symphony. Gluck and Beethoven used its hard, bright tone to accentuate "storm" music; Wagner and a great many modern composers have also put its birdlike brilliance to good use.

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SATURDAY EVENING, JANUARY 20, *at* 8:30 *o'clock*

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MAHLER Symphony No. 3, in D minor, with Women's Chorus and Contralto Solo

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INTERMISSION

II. Tempo di Menuetto: Sehr mässig (Very moderately)

III. Comodo; scherzando

IV. Sehr langsam, misterioso (Slow, mysterious)
(with Contralto solo)

V. Lustig in Tempo und keck im Ausdruck (Lively in tempo and jaunty in expression)
(with Chorus and Contralto solo)

VI. Langsam, ruhevoll, empfunden (Slow, peaceful, expressive)

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ZVEZDOLIKI (THE STAR-FACED), CANTATA FOR MALE CHORUS AND ORCHESTRA

By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

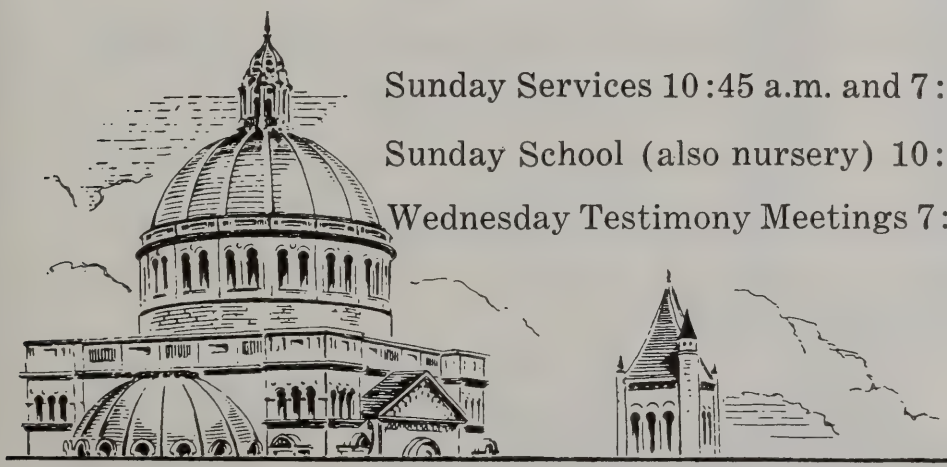
Zvezdoliki, literally the Star-Faced, is otherwise known in English as "The King of the Stars," after the usual French title, *Le Roi des étoiles.* Stravinsky composed this cantata in 1911. It is a setting of a text by the Russian poet Constantin Balmont. The score was published by P. Jurgenson in Moscow in 1913, but has long been out of print, a probable reason for its very infrequent performances. For the present performance, parts have been prepared from a reproduction of the score which is in the Library of Congress. The score is dedicated "To Claude Debussy — Oustiloug, 1911."

The first performance was by the Brussels Radio, under Franz André, April 19, 1939. The first American performance was directed by Robert Craft in Carnegie Hall, New York, in 1949. A performance announced for December 9–10 by the Philadelphia Orchestra under Leopold Stokowski was cancelled on account of a dispute about performing rights.

The chorus is written in three tenor and three bass parts. The following instruments are called for: 3 flutes and piccolo, 2 clarinets in B-flat, clarinets in E-flat and in A, 4 oboes, English horn, 3 bassoons and contra-bassoon, 8 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, celesta, tam-tam, 2 harps and strings (divided).

1910 was an important year in Stravinsky's life, for it was then that he stepped suddenly into world fame with his ballet *L'Oiseau de feu,* which was produced in Paris by Diaghilev. It was also a turning point

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in the artist's style. *The Firebird* carried the fairy-tale fantasy and colorful orchestral ways of his master, Rimsky-Korsakoff, to their highest and their ultimate expression. Under the influence of Diaghilev he was to compose in 1912 *Petrouchka,* and in 1913 *Le Sacre du Printemps.* In 1911 he already had in mind this ultra-radical score of primeval Russia, but was apparently not yet ready to carry through.

Meanwhile in that year this most venturesome of composers took a bold plunge into unprecedented harmonic complexity. *The Star-Faced,* by the then-modern poet Constantin Balmont (1867–1942), afforded him a convenient text.* It is probably safe to say that the sound of the words and their meter interested him far more than what they might have been meant to "symbolize." He wrote in his *Chronicles of My Life:* "After the season in Paris I returned to Russia and our estate *Oustiloug* to devote myself completely to *Le Sacre du Printemps.* I also had time to compose two melodies on words of the Russian poet Balmont, as well as a cantata for chorus and orchestra, *Zvezdoliki, Le Roi des étoiles,* this too on a poem of Balmont which I dedicated to Claude Debussy. The practical difficulties which the performance presents in this very short piece with its important orchestral contingent and the complicated, exacting writing for the chorus in the way of

* He also composed two songs on texts by this poet, *The Flower* and *The Dove.*

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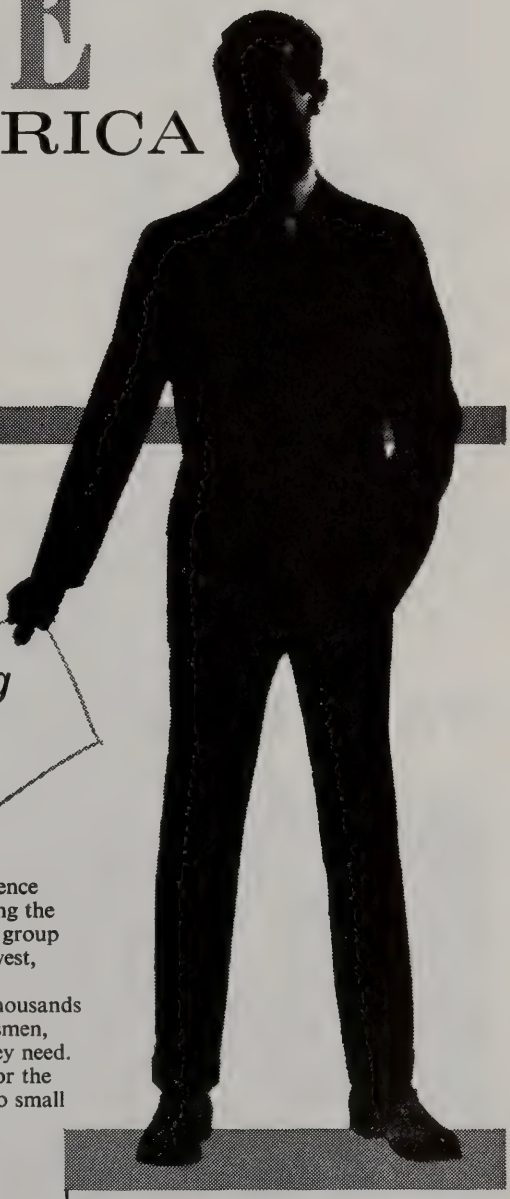


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intonation have had the result that until now it has never been performed." It should be remembered that the *Chronicles of My Life* was written in 1935.

Nicolas Slonimsky has kindly made a translation of the text from the Russian which will be used in the present performances. He writes:

"Constantin Balmont belonged to a group of Symbolist poets who had quite a vogue in Russia before World War I. They were inspired in about equal measure by the French Symbolist poets and Nietzsche, and obsessed by erotic and apocalyptic passions. *Le Roi des étoiles* represents the Nietzschean apocalyptic strain; its Russian title, *Zvezdoliki,* means Star-Faced, and is part of the cycle of poems designated as *The Vigil of White Doves.* The vision of the mystical master of an overpowering beauty is very close to the image of the man on a white horse in the Revelation of St. John, but he also bears strong resemblance to Nietzsche's Superman. Russian Symbolists were not remarkable for lucidity of poetic expression, and the Balmont poem is no exception. In my translation I have tried to keep as close to the original as the elementary requirements of common sense and consistency within the poem itself would allow. I also had to take into consideration the necessity of adjusting syllabic stresses to the melodic line of the score. No changes of the rhythm of the original have been made for this purpose."

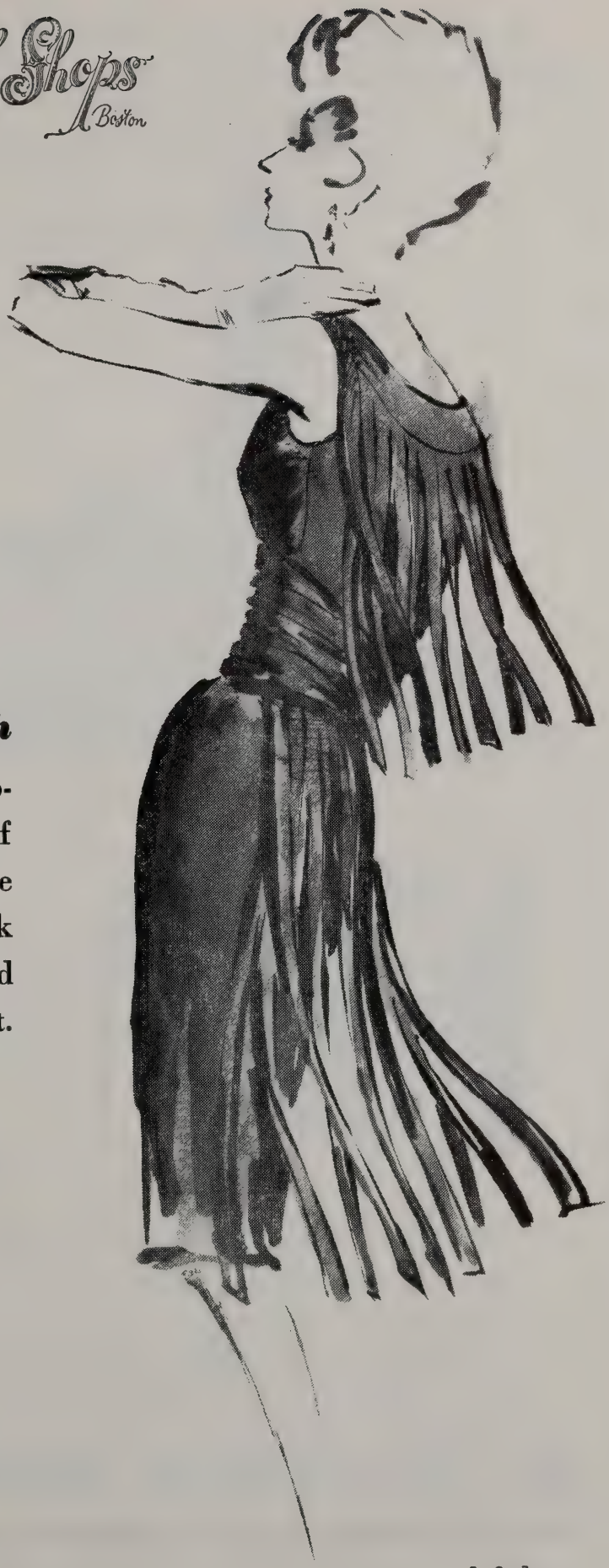
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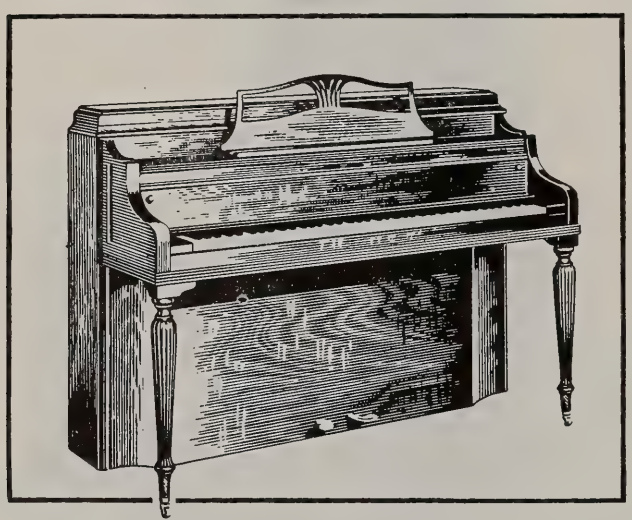
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At the head of the score is a musical setting of the four syllables of the title, sung by the male chorus.

His face was as radiant as sunlight —
 As bright as the sun at the zenith.
His eyes were like stars at the moment before they are
 torn from the sky.
The rainbow supplied seven colors for his gleaming garment
 of purple and gold as he came down in
 splendor to earth to his glory reborn.
Around him there roared angry thunder
 Exploding in ominous storm clouds,
And seven gold-starred constellations
 Like candles were burning for him.
And clusters of red flaming lightning
 Like flowers were strewn in the mountains.
"Are you true to Logos?" he asked us.
 We cried out with fervor: "We are!"
"And Alpha am I, and Omega,"
 He spoke and the thunder responded.
"Your harvest is almost upon you.
 Prepare then the sickles. Amen."
We rose to his summons with ardor.
 The heavens were pierced by red flashes.
And seven gold-eyed constellations
 Led us to our ultimate goal.

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There is some interest in the dedication of *Zvezdoliki* to Debussy. Stravinsky had formed a friendship with the French composer in Paris in the previous year. *Le Rossignol,* composed shortly afterwards, is unmistakably infused with Debussy. *The Star-Faced* is not, and Debussy's acknowledgment of the dedication, however carefully polite, takes refuge in generalities: "The music from *Le Roi des étoiles* is still extraordinary. It is probably Plato's 'harmony of the eternal spheres' (but don't ask me which page!); and except on Sirius or Aldebaran, I do not foresee performances of this 'cantata for planets.' As for our more modest Earth, a performance would be lost in the abyss." A footnote by Stravinsky in *Conversations with Igor Stravinsky* (1959) where letters from Debussy are quoted, remarks: "He was obviously puzzled by the music and nearly right in predicting it to be unperformable – it has had only a few performances in very recent years, and remains in one sense my most 'radical' and difficult composition." This attitude of Debussy also applies to *Le Sacre du Printemps,* which impressed him but plainly unsettled his tonal cosmos.

This early score inevitably brings up Stravinsky's oft-repeated dictum about "expression" in his music. In *Chronicles of My Life* he has written:



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In his later *Poetics of Music* (1947), he further elaborates his thesis, calling musical creation "an innate complex of intuitions and possibilities based primarily upon an exclusively musical experience of time — *chronos,* of which the musical work merely gives us the functional realization." In simplified (over-simplified?) terms, of which the composer would very likely not approve, the function of music could be called a momentary excitation of the listener's faculties, quite apart from his extra-musical experience — a language in itself not to be connected with any other.



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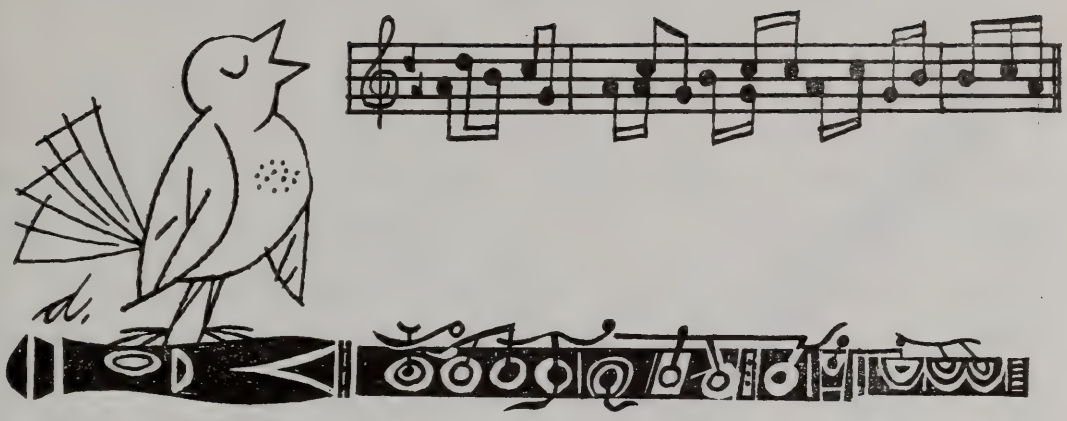
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ENTR'ACTE

THE MISMATING OF BRUCKNER AND MAHLER

IT IS a curious trick of circumstance that the names of Anton Bruckner and Gustav Mahler, composers in most ways at opposite poles, are often associated, mentioned together as if they were in the same category. It may be partly due to the Bruckner Society of America, which has been in existence since 1931. The Society promotes the gospel of Bruckner and Mahler through its periodical *Chord and Discord,* and encourages performance of each by presenting medals to conductors.

This organization has a perfectly good *raison d'être.* Two composers of Central Europe wrote music which while they lived was above the heads of most people even in their home territory. After the death of each, their music came to be embraced, even adored by their own countrymen, but was little regarded in other parts of the musical world. These two were Germanic in a way that made them alien to a Frenchman, an Italian, even to an Anglo-Saxon. The length of their symphonies operated against frequent performances. At the same time there arose a limited but increasing number of sympathetic souls who found a special nobility, a rare exaltation in both composers, inspiring qualities which most people seemed to pass by. Here was a cause for zealous crusading. It was also the cause of the strange pairing. A similar cause might have developed if Fauré and Franck had been so paired in France, which they have not. These two are far closer as artists than Bruckner and Mahler ever were. Fauré is destined to remain a *rara avis* in Germany and Bruckner the same in France; the limitation is partly theirs, nor would any amount of propaganda help the situation.





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The more one becomes acquainted with the symphonies of Bruckner and Mahler, the more ridiculous becomes this circumstantial association of their names. Probably no one would have been more astonished than Mahler if he could have been told that his name would be linked with Bruckner's. It would have been exceeded only by the astonishment of Bruckner at any such prophecy. He could have known nothing more than Mahler's early attempts. If he had heard Mahler's music he would have been completely at a loss.

Their few, very few points in common are soon listed: each grew up in Austria, Vienna in particular. Each wrote nine long symphonies for large orchestra, the last ending in a slow movement. Each was accepted as a performer (an organist and conductor respectively) and little accepted as a composer for the greater part of his life.

The points of difference between them are many. The purpose of this article is to disassociate these two.

They were of different generations. Bruckner followed in the line of Beethoven and Schubert. Mahler was post-Wagner. Bruckner, born in 1824, was 36 years Mahler's senior. Mahler was a student of 17 when he met Bruckner in Vienna. It was in 1877, after the fiasco of Bruckner's Third Symphony. He revered Bruckner as a master, a lovable eccentric, but never emulated him.

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When Bruckner died, in 1896, Mahler had written only his first two symphonies, neither of which had been performed in Vienna. Mahler was not to compose his Ninth until fifteen years later (1909).

Bruckner's symphonies were in the classical form but greatly expanded. Mahler's symphonies are far less classical, far freer in form and development. Their mood is utterly different. Bruno Walter, who probably comes closer to an intimate understanding of each composer than anyone else, once differentiated the two in this way: "If I wished to present the difference between the two masters in the shortest imaginable formula, I would say (conscious of the exaggeration of such a summary): at bottom Bruckner's spirit was repose, Mahler's unrest. With Bruckner the most impassioned movement has a foundation of certainty; not even Mahler's inmost depths remain undisturbed. Bruckner's scope of expression is unlimited, though it has but few main subdivisions; with Mahler these are prodigal in number, embracing all lights and shades of a weird diabolism, a humorous buffoonery, even resorting to the eccentric and banal, besides countless expressive nuances ranging from childlike tenderness to chaotic eruption. His heartfelt, folk-like themes are as Mahlerian as his sardonic cacophonies, whose lightning apparitions render all the darker the night of his musical landscape. Mahler's noble peace and solemnity, his lofty transfigurations are the fruits of conquest; with Bruckner they are innate gifts. Bruckner's



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musical message stems from the sphere of the saints; in Mahler speaks the impassioned prophet."

Mahler was a master orchestrator, capable of great variety in the use and combination of instruments, an endless seeker after new colors. Bruckner laboriously acquired his orchestral skill. He was an inept orchestrator and a constant reviser. His symphonies fall into a rather narrow pattern of structural and instrumental usage. Bruckner was directly influenced by Wagner's orchestral innovations. Mahler reflected Wagnerisms, but more subtly and variously.*

Mahler's skill was largely due to his full experience as a conductor, Bruckner's uncertainty was due to his little experience. Mahler was a tyrant as well as a master on the conductor's stand. Bruckner was deferential to the orchestra. It is said that he could scarcely bring himself to give the downbeat and so assert authority over the concert-master. He was better at giving the correct beat than at conveying the sense.

Mahler was a leading spirit in the urge to mate music with literary concepts. He was well read and deeply concerned with poetry and philosophy – a brilliant and tireless conversationalist. Bruckner wrote

* An example of this is the approximation of a motive of Siegfried which opens the finale of Bruckner's Eighth, and a suffusion of *Parsifal* in the finale of Mahler's Third.

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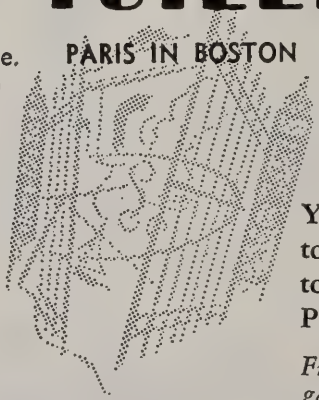
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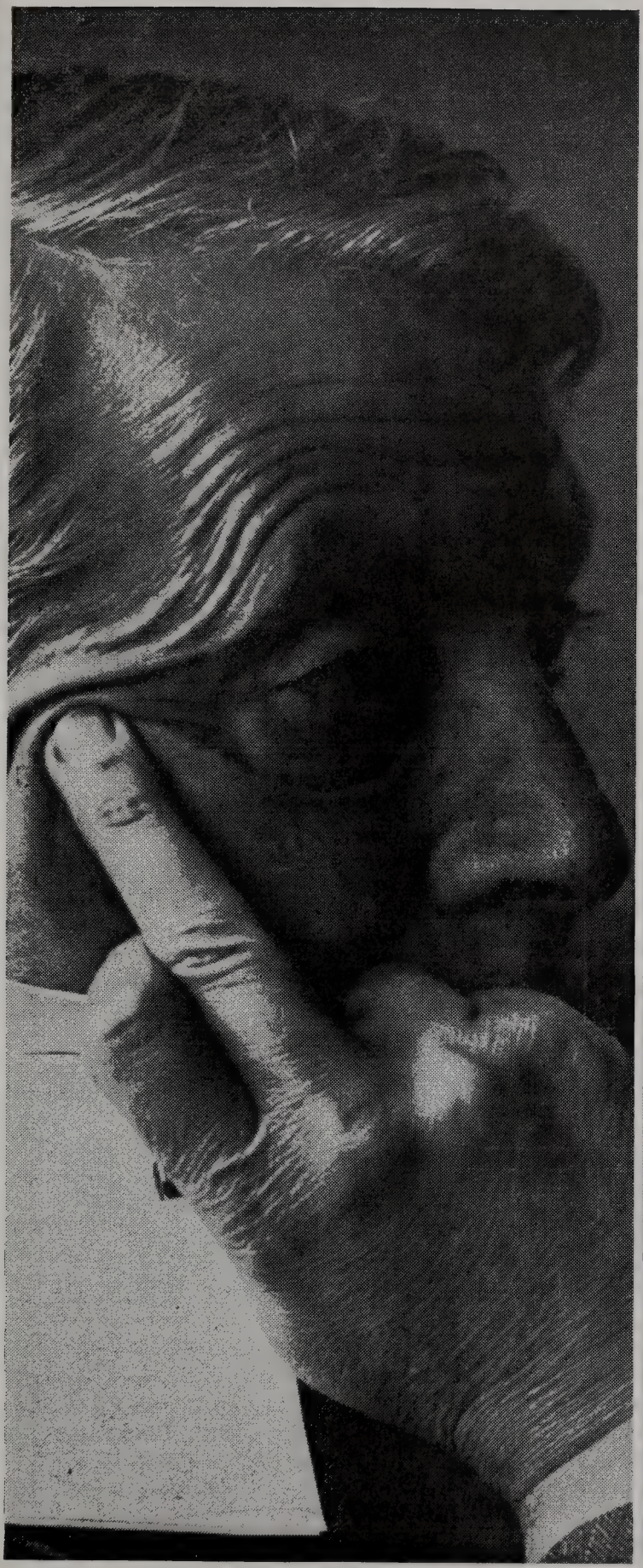


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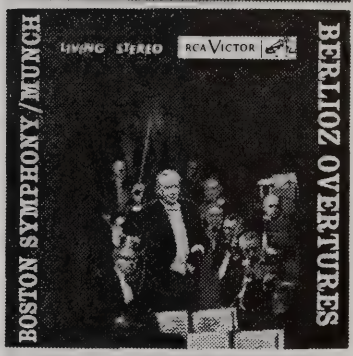
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"absolute" symphonies and was quite unconcerned with the literary and other arts. While Mahler mixed freely in the world of culture, Bruckner, an ignorant peasant, keeping his provincial dialect, lived the simple life of a bachelor in his Vienna lodgings.

Bruckner had no interest in texts other than those for his religious services. He was a devout Roman Catholic. Mahler was deeply absorbed in poetic texts and, in the opinion of many, found his highest level in the matching of orchestra and voice. He had no interest in ritual music, being a baptized Jew who was more inclined to speculate about the nature of man, life, death, and the universe than to look toward any church.

Bruckner was a teacher and liked to teach, but he could not be said to have handed down his art to any successor. Mahler was not a teacher, but had devoted disciples, such as Schoenberg, who drew upon his romantic chromaticism and so developed the twelve-tonal movement.

Mahler earned a comfortable living by conducting; Bruckner was always poor.

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Even in physical stature and general appearance the two were opposites. Bruckner was tall and sturdily built, with a cropped pate and ridiculous country clothes. Mahler was puny of stature, had an upstanding shock of hair and a clumsy gait. His clothes were of good quality, but he was quite oblivious of them. His temperament was intense, fiery, while Bruckner took life as it came.

After all this differentiation, one is thrown back upon the incontrovertible linking of the two names in this our century, and the arguments pro and con that are applied (sometimes indiscriminately) to both. Theirs are after all the most stupendous of all symphonies, and musicians in our present æsthetic are simply unable to look upon stupendous symphonies with favor. It is not in their nature to "reach for the stars," as Mahler once put it, but most of us are romantic enough at heart to be appealed to by that aspiration. For some of us it may be a compensation for something that is almost entirely lacking in the music of today.

There will probably always be a point of sharp division in any audience facing a symphony of Bruckner or Mahler. There will be those who are caught in the upsurge of the music and those who are left on terra firma, consulting their wristwatches — spectators rather than

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participators. Those who are left on the ground will be either simply bored, or bored and skeptical. The skeptics will censure extravagant structural methods not sanctioned now, but sanctioned then. The loyalists will, with some point, measure the worth of the music not by intellectual dissection, but by its ultimate acceptability. These are growing in number perceptibly through the years. Propaganda will obviously not win over the recalcitrant minority, who cannot be told what to like. Only enterprising conductors bringing the symphonies to the light of performance can prove the point that there is something for our special delectation in every epoch, different as it may be from our present way of thinking.

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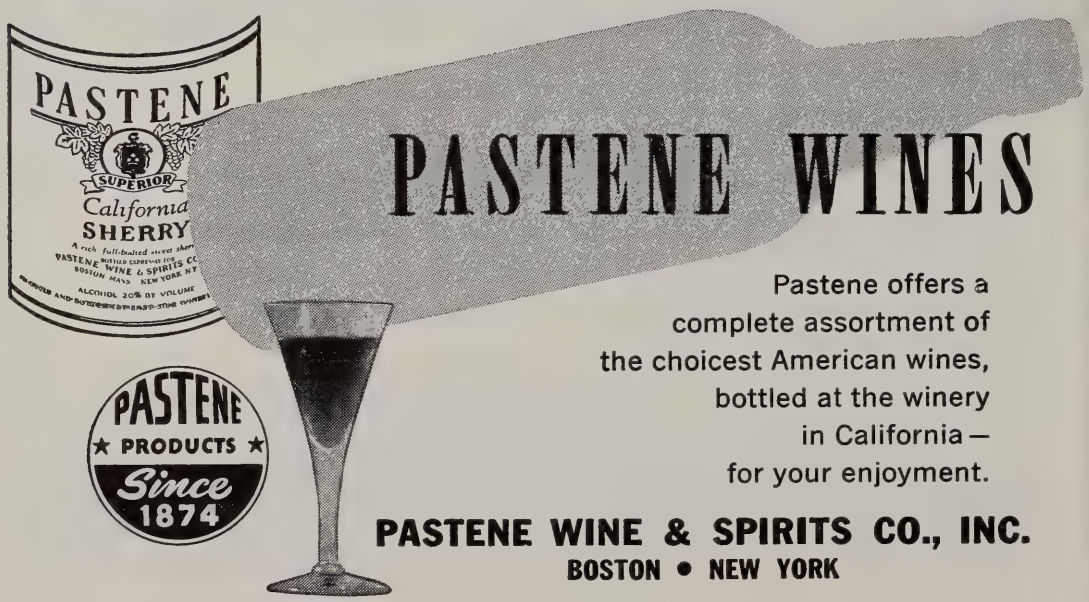
From the 39th Blashfield Address before the American Academy and National Institute of Arts and Letters.

ON THE verge of World War II, in 1939 let us say, there were about five separate kinds of contemporary music available, all of them reputable, all skillfully practiced, and most of them with a history of at least two decades of public acceptance.

On music's right, 20 years ago, sat the survivors of late romanticism. These included Richard Strauss, Sergei Rachmaninoff and Ernst von Dohnanyi, all still writing music, and Jean Sibelius, still an impressive figure.

Next to them on the left, though still to the right of center, sat the eclectical modernists, like Hans Pfitzner in Germany and certain young Americans of the time, whose work was animated by some delight in dissonance and brash sound, but of which the 19th-century allegiance





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was betrayed by its basic structure, all built of sequences and working toward climaxes.

The central section, and by far the largest, was occupied by composers whom one may call either neoclassical or impressionist, since they worked both veins. This large and powerful group still exists; and it still operates, as it did then, under the intellectual hegemony of Igor Stravinsky, Darius Milhaud and Paul Hindemith, who occupy virtually all the seats of power and distribute the patronage. For several decades now, members of this middle faction have headed just about every conservatory in the world, every college music department, every musical magazine of distinction. They have conducted the symphony orchestras, run the publishing houses, written the musical criticism, distributed the prizes, the traveling fellowships, commissions and cash awards. In Europe they administer the radio too; in America they advise the foundations.

They adapt for presentday service details from older times very much as our parents turned square pianos into writing desks or — as I once saw back in the 1920's — used a medieval chalice for an ash tray.

The farthest left position possible within the middle party of contemporary music is a position contiguous, through its choice of subject matter, to that of the chromatic and atonal world, which occupied the terrain just to the left of our central grouping. The chief subject matter of these last composers had long been abnormal psychology, their method of treatment something one might call emotional micro-analysis.

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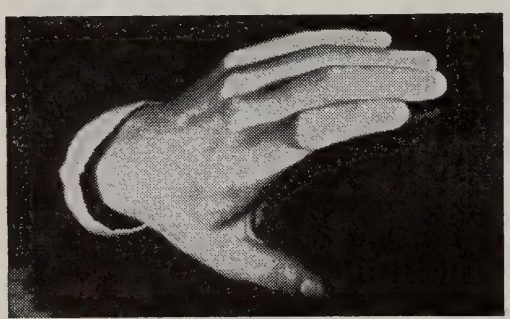
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My fifth and most extreme-left grouping of prewar days we might call the rhythmic-research fellows, led by Henry Cowell and Edgar Varese. The movement was small, but outspoken. Nowadays this group is quite large, including within its wide arms not only the percussion writers and the specialists of pure noise composition but the tape-tamperers, too — those who construct music directly on magnetic ribbon without the intervention of hand-played instruments.

Today the fences between our five stylistic groupings are all broken down and desegregation is general. . . .

Our composers are a united front for action, and the distribution of their works is global business. But I wish they were better prepared for global distribution. Maybe in ten years they will be speaking more clearly, saying more things. Just now I cannot help feeling that they are being at once garrulous and secretive. Also that there is far too much music in the world.

I do not feel this because I get tired of musical sound myself. Musical sounds are always a pleasure. It is unmusical sounds masquerading as musical ones that wear you down, and the commercializing of musical distribution has given us a great many of these as a cross to bear.

It has also given such currency to our classics that the mind grows weary even of these. Though musical sound is ever a delight, musical meaning, like any other meaning, grows stale from being repeated. Perhaps that is why so many of our contemporary composers feel safer hiding it.

After all, most of the arts today, save possibly history and reporting, reflect a manneristic epoch. Music is merely the latest to assume the mask. One need not be surprised that music, in its own slow time and for its own private reasons, should at last have got into the game.

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SYMPHONY NO. 3

By GUSTAV MAHLER

Born in Kalischt, Bohemia, July 7, 1860; died in Vienna, May 8, 1911

Mahler began his Third Symphony in 1895 and finished it in August of 1896. The first complete performance took place at the music festival given by the Krefeld *Tonkünstler* on June 9, 1902. The composer conducted. There followed other performances of the Symphony, in whole or in part, in central Europe. The first complete performance in America took place at a May Festival in Cincinnati, May 9, 1914, when Ernst Kunwald conducted. Willem Mengelberg, as conductor of the New York Philharmonic Society orchestra, performed the complete symphony at its concerts, February 28, 1922. Richard Burgin conducted the first movement only at the concerts of the Boston Symphony Orchestra March 19–20, 1943.

The score calls for these instruments: 4 flutes and 2 piccolos, 4 oboes and English horn, 3 clarinets, 2 E-flat clarinets and bass clarinet, 4 bassoons and contra-bassoon, 8 horns, 4 trumpets, 4 trombones and tuba, timpani, glockenspiel, tambourine, tam-tam, small drum, bass drum, cymbals, triangle, 2 harps and strings. There is a contralto solo in the fourth movement, and likewise a chorus of boys' and women's voices in the fifth.

MAHLER achieved a full performance of his Third Symphony seven years after its completion — and with considerable difficulty. The admired conductor had not until that time won general recognition as a composer. His first two symphonies had been sporadically applauded but liberally picked to pieces. The Fourth had been produced in Munich the year before by Weingartner. The Third was inevitably delayed a hearing by its difficulties, the large performing forces required, and its length. Mahler was anxious that his Symphony should be performed in full, and when a chance offered in the Rhenish

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town of Krefeld in 1902 he overrode the objection to the cost of preparation by offering to pay for the rehearsals out of his own pocket. He conducted the performance, but only after thirty rehearsals. The symphony was a definite success.

The Third Symphony is in two parts, the first movement, which is by far the longest, comprising the first part. The second and third movements are in effect scherzos. In the fourth movement, slow and mysterious, a contralto sings the night wanderer's song from Nietzche's *"Zarathustra,"* in which man's suffering is found transitory, his joy eternal. In the fifth movement, a chorus sings naïve devotional verses from the medieval *"Des Knaben Wunderhorn."* Mahler had introduced a text from this poem into his Second and would again do so in his Fourth. He had intended to use an angel's text in a seventh movement to his Third Symphony, but wisely decided to end with six movements and used the projected finale, with soprano solo, for the Fourth. The slow movement, which thus ends the Third, a serene and tender adagio, is the most affecting of all, and the final pianissimo D major chord which he holds for thirty bars, as if reluctant to let his huge score pass into silence, shows one of his characteristics traits.

When Mahler had composed his Third Symphony he had become cautious about divulging titles to explain his music. The titles which

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he gave out for the first performance, but eliminated from the published score, were: I – Introduction: Awakening of Pan; Summer enters; II – Minuet: What the flowers tell me; III – Scherzo: What the animals in the forest tell me; IV – Contralto solo; What man tells me; V – Women's Chorus, Boys' Chorus, Contralto: What the angels tell me; VI – Adagio: What love tells me.

This is noncommittal as compared to the programs he allowed to be known in connection with his first two symphonies. In those, audiences were given word pictures which were an actual hindrance to musical comprehension. It seems to be a law of human nature that skeptics will turn to ridicule for self-justification. Here at least the composer did not ask others to share his verbal images – he simply called them his own.* Still, they did harm. A program, one no more than mentioned to a friend, is sure to appear in print, and from then on it cannot be downed – it will be eternally copied. Mahler's widow, Alma Mahler Gropius, has recently stated and elaborated upon these very titles for a phonograph recording of this Symphony.

Mahler's brain must have swarmed with images while he was in the throes of composition – sensibility to the woods about him, philosophical speculation, folk poetry and much else, all may have been after-

* *"Was ——— mir erzählt."*

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wards associated as a memory in his music. The purport of his music as music is clear enough to any sympathetic ear. No one, not even his closest friends and disciples could enter the universe of his personal imagination, where the inconsistent became consistent and led to musically integrated results. Not that there has been any shortage of well-meaning attempts to do just this. Willem Mengelberg, who was a friend and early protagonist of the composer, made it known that the first movement depicts "the inevitable tragedy of personal existence" — the category of the "safe generality." Richard Strauss, with a touch of cynicism, saw in it "a vast army of working men advancing to the Prater for a May feast." Bruno Walter is a more reliable interpreter. He knew Mahler intimately and was visiting him at Steinbach-am-Attersee in the summer of 1896 when his Third Symphony was nearing completion. Steinbach is a lovely mountain resort in the Salzkamergut region of upper Austria. The young Walter found him in the exultant mood of one who is drawing a vast creative enterprise to a close. He had acquired a little shack in a secluded meadow, and to this retreat, which he called "Composer's Cottage," he would go early each morning to work on his score, safely removed from the inn and its fashionable element. When not writing, he would roam at will the inviting fields and wooded hills.

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Walter, as well-equipped as anyone to reveal the composer's intentions, realized that the gigantic first movement could not be made plausible in any verbal explanation and simply wrote of its "trumpet signals, beatings of drums, drastic vulgarities, fiery marches, majestic trombone solo, and humming trills of muted strings." And he adds, wisely, "Even if all titles and subjects of imagination were cited, we would see to our astonishment that they by no means hang together and that quite a number of them are descriptive rather of images brought forth by the music than of music engendered by the image."

This could be true of Mahler's symphonies in general. In this case, Pan may have been to him a symbol of his love of ancient Greek literature, at one with his exuberant, intense delight in the beauties of nature. If he could find his personal image of Pan in his present experience, have him awake to a funeral march rhythm, if to him summer may "march in" to a spirited military tattoo, it would be better for us not to reason why, but to enjoy the music as such for what (to borrow a word from his own phrase) it "tells" us, rather than what it has told the composer.

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The same would apply to the remaining movements. It would be useless to try to reconcile animals with a post horn, flowers with a minuet, Nietszchean philosophy as part of a nature symphony (which this certainly is). We should not be disconcerted by the appearance of bell-ringing angels from *Youth's Magic Horn,* directly following Nietzsche's Night Watchman. The texts are not narration, but pure mood poetry.

To understand this literary pastiche, we should have to find our way into the complex of Mahler's personal awareness, his own peculiar supersensitive and superheated imagination. Enough that this imagination could produce for us a work of art which seems to make tolerable musical sense. When Paul Stefan, with the best intentions of being helpful, writes of the third movement: "The animals become rougher and coarser, squalling and wrangling tirelessly together; the horn is once more heard in the distance, and the animals amuse themselves with running about until the end," he succeeds only in making us smile. The smile is at his over-strained attempt, for by this time Mahler is out of the picture altogether. Bruno Walter, in his book of praise and elucidation of Mahler, has had too fine a perception of the "master" to make the error of inviting ridicule. He was probably

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closer to an understanding of Mahler's maelstrom of affective thoughts than anyone else, but even so he sometimes asks too much of the reader's credulity. Some who are told of Mahler's exalted sentiments, his speculations on the nature of man and the universe, tend to suspect him of presumption, of self-enobling gestures. He stands acquitted by all who knew him personally and by all who have listened intelligently to his music. It was not Mahler himself, but others who made him out as a superior being. He was a mental dynamo attuned to tonal imagery. If he had been a *poseur,* a pretender, his music would have betrayed him by being false, a travesty of emotional expression. As it stands, it is the most eloquent spokesman of his sincerity.

• •

The first movement is by far the longest, and has been performed here and elsewhere as an independent work. It is built on two alternating elements of contrasting mood — the one dark and brooding, of tragic import, the other spirited and joyous. These two elements each have a dominating rhythmic pattern: the first slow and ponderous, reminiscent of a death march, the second springy and buoyant. The

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second emerges from the first to become the main discourse, and after a recurrence of the darker mood, reasserts itself for a close of resonant power.

The Symphony opens with a theme by the horns in unison, "strong and decisive." The woodwinds enter and fall away to pianissimo as the bass drum, at first alone and barely audible, sets a funereal rhythm. As this part develops, the mood is intensified by string tremolos, sweeping arpeggios, ominous trumpet calls. The atmosphere clears as a chain of woodwind chords becomes the accompaniment to a theme for the violin solo. The initial slow march rhythm continues and introduces an awesome theme by the first trombone. This is developed at some length, subsides into near silence, and again the shimmering wind chords return with trills and a suggestion of bird calls as a new and lively march rhythm is introduced. This takes the unmistakable form of a quickstep, at first light and elastic, then incisive. Melodic themes, also gay, are supported by the continuing military rhythm which becomes "fiery" as the whole orchestra takes it up, the horns and trumpets much to the fore. There is considerable and varied treatment. The rhythm persists, but a warning tattoo on the snare drum brings back the heavy opening theme of the horns, a re-working of the funereal introductory section, and again the prominent trombone theme. Now the spirited march rhythm returns and works up to a new climax and a triumphant close.

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The second and third movements are gay in character without a dark moment. These two movements are both lightly rhythmic, one a "grazioso – in minuet tempo," the other "scherzando comodo." In the second, the "minuet" movement, the oboe sets the pace with a spirited melody. The movement is not a minuet in any classical sense, but a series of sections thematically connected, neither as traditional variations nor in traditional symphonic development. The orchestra is brightly kaleidoscopic, every-changing.

The third movement continues in the vein of joyous playfulness, sometimes increasing to outbursts of exuberance. It is by now very evident that we have a symphony of delight in nature, a spirit found in the first four symphonies, but in the Third most conspicuously. In this movement there is a profusion of naïve folk-like themes suggesting *Youth's Magic Horn,* not sung here but as reflected in the musical Mahler. Here is proof enough of the special personal inspiration Mahler found in this poetry. This movement has a close thematic kinship with the choral movement to come later (the fifth).* After a considerable development (this movement is twice the length of the minuet

* It has an equally close thematic connection with the finale of the Fourth Symphony with soprano solo. This movement Mahler at first intended as a seventh and last movement for his Third Symphony.

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movement preceding) there is softly introduced the call of a horn in B ("in the manner of a post horn") over violin chords. The horn is woven into the general texture and recurs as a conspicuous solo before the tempestuous close.

The fourth movement is marked "slow" and "mysterious." It is piano or pianissimo throughout, a contralto solo over a shadowy and for the most part tremolo accompaniment with subtle wind colors. The mood is now serious, for the message is the song of the Night Wanderer from Nietzsche's *"Thus Spake Zarathustra":*

O man! Give heed!	*O Mensch! Gib Acht!*
What does the deep midnight say?	*Was spricht die tiefe Mitternacht?*
I slept!	*Ich schlief!*
From deepest dream I have awakened!	*Aus tiefem Traum bin ich erwacht!*
The world is deep!	*Die Welt ist tief!*
And deeper than the day had thought!	*Und tiefer, als der Tag gedacht!*
Deep,	*Tief*
Deep is its woe!	*Tief is ihr Weh!*
Ecstasy, deeper still than grief!	*Lust tiefer noch als Herze Leid!*
Woe speaks: pass on!	*Weh spricht, Vergeh!*
But all ecstasy seeks eternity!	*Doch alle Lust will Ewigkeit!*
Seeks deep, deep eternity!	*Will tiefe, tiefe Ewigkeit!*

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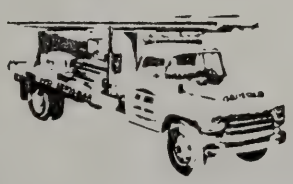
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The fifth movement, which follows without interruption, dispels the solemnity at once with a chorus singing a text from *Youth's Magic Horn.* It is a women's chorus (a boys' chorus is also indicated). The voices are largely in unison, with bells ("cheerful in tempo and jaunty in expression"). The voice of the contralto solo is also heard:

Ding, dong, ding, dong.
There were three angels who sang a sweet song;

Joyfully it sounded through Heaven,

They shouted joyfully
That St. Peter was free of sin,
And when the Lord Jesus sat at the board,
For the last supper with his twelve disciples,
The Lord Jesus spoke: what doest thou here?
As I behold thee, thou weepest for me!

And should I not weep, thou merciful God?
I have broken the Ten Commandments.
I go my way with bitter tears.
Thou shalt not weep!
Ah, come, and have mercy on me!

Bimm, bamm, bimm, bamm.
Es sungen drei Engel einen süssen Gesang;

Mit Freuden es selig in dem Himmel klang,
Sie jauchzten, fröhlich auch dabei,
Dass Petrus sei von Sünden frei,
Und als der Herr Jesus zu Tische sass,
Mit seinen zwölf Jungern das Abendmahl ass:
Da sprach der Herr Jesus, Was stehst du denn hier?
Wenn ich dich anseh, so weinest du mir!

Und sollt' ich nicht weinen, du gütiger Gott?
Ich hab' übertreten die zehn Gebot.
Ich gehe und weine ja bitterlich.
Du sollst ja nicht weinen!
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—David Hall, HI FI STEREO REVIEW

"The performances are both magnificent, and the recordings are sensational."

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Poulenc is generally acknowledged to be France's greatest living composer. And the "Gloria," first performed this January, has already been chosen as the best choral work of 1960-61 by the Music Critics Circle of New York. Angel's world-premiere recording has been received with phenomenal enthusiasm by the leading critics. Here are just a few of their comments:

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"The performance is all that the music merits ...I find this music so completely and utterly grand that I am hard put to find words to describe my reactions to the reader..."

"This disc should qualify for anyone's 'best of the year' list and I strongly urge the listener in search of great, unhackneyed music, thrillingly performed in brilliant stereo sound, to add the *Gloria* to his collection."

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There seems little more that we might add. Angel is proud of the privilege of presenting this truly memorable album.

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If thou hast broken the Ten Commandments
Fall on thy knees and pray to God!
Love only God in eternity!
So shalt thou know heavenly joys,
The heavenly city was made ready for Peter
Through Jesus and all for salvation.
Ding, dong, ding, dong.

Hast du denn übertreten die zehen Gebot,
So fall' auf die Knie und bete zu Gott!
Liebe nur Gott in alle Zeit!
So wirst du erlangen die himmlische Freud',
Die selige Stadt war Petro bereit't
Durch Jesum und Allen zur Seligkeit.
Bimm, bamm, bimm, bamm, bimm.

The last bell sounds are softly sung, and there follows again without break the final movement. It is "serene, peaceful, expressive," slow-paced throughout, compiled of a long, continuous flow of affecting melody. At first the divided strings sound in a rich interwoven texture. A horn adds a strand of gleaming color to the shimmering tone. The woodwinds enter, and at length the full brass, as the movement at last rises to a passionate sonority. A falling-off to pianissimo reasserts the overall character of the movement. At the close it intensifies to a sort of processional, but a confident affirmation rather than a proclamation. The composer asks not for brilliance but for "a full noble sound."

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MAHLER'S THIRD IN NEW YORK

There were four performances of Mahler's Third Symphony in 1961 (March 30–April 2) by the New York Philharmonic under Leonard Bernstein "In Memory of Dimitri Mitropoulos," the late Musical Director of that orchestra having given what were indeed memorable performances on April 12, 13 and 15, 1956. A "second" review of the performances of April 15 by Louis Biancolli in the "New York World-Telegram" seems significant in that Mahler has had critical treatment in New York generally less than favorable in many earlier years. Mr. Biancolli wrote as follows.

"I BELIEVE Mahler's Third – not heard in Carnegie in 34 years – a monument of the concert writing of the last hundred years. If profounder slow movements than the final Adagio exist in that period, outside Mahler, I hereby invite correction.

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"What an experience it is to live through this music – to follow its evolution of thought, its controlled growth of theme and variation, until its rise and fall and expansion of tone unfold like the limitless wonder of life itself.

"Mahler's plan is unlike any other I know of. Even among his own irregular structures, the Third is unique in its contrasts of tension and rest, drama and commonplace, song and symphony, brevity and length.

"Often, the music builds to a heady crest of whirling intensity, only to settle abruptly on a humdrum plan of repose. Sometimes, the passage is crowded to bursting; sometimes, it is sparse and hollow and distant.

"It is as if Mahler wanted the low and the lofty to be equally accommodated in this symphony, the swift and the slow, the deep and the shallow – life on the run and life as an illusion of arrested motion.

"I was glad Dimitri Mitropoulos and the orchestra were given the 'bravos' that rang out so smartly over the air from Carnegie yesterday. The maestro was in truly visionary vein, and the men rose to their leader's vision.

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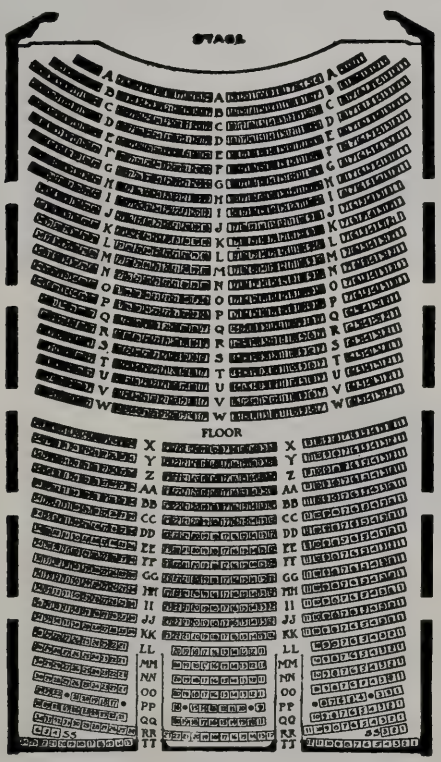
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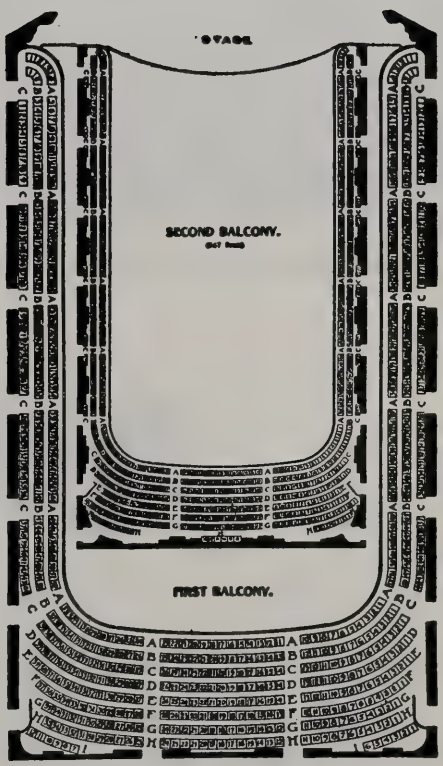
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III. Rondo: Allegro ma non tanto

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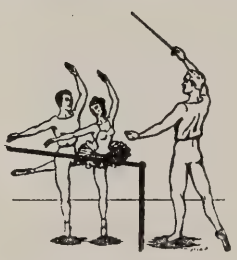
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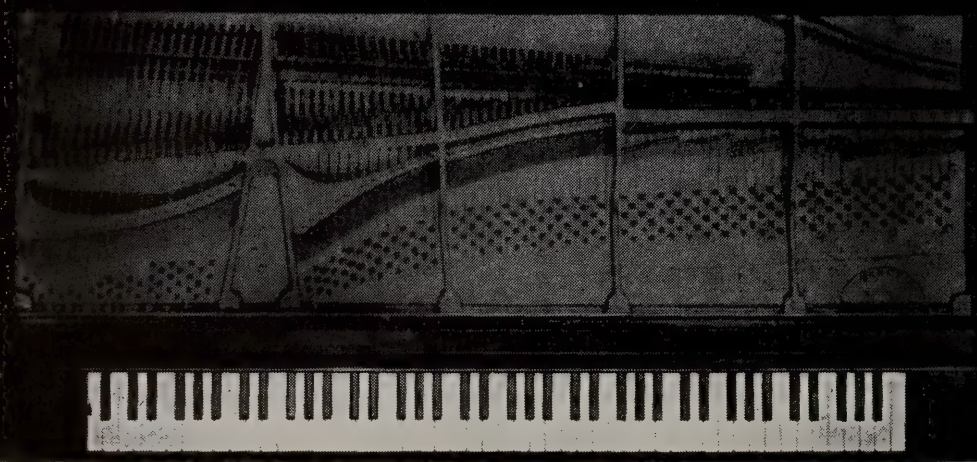
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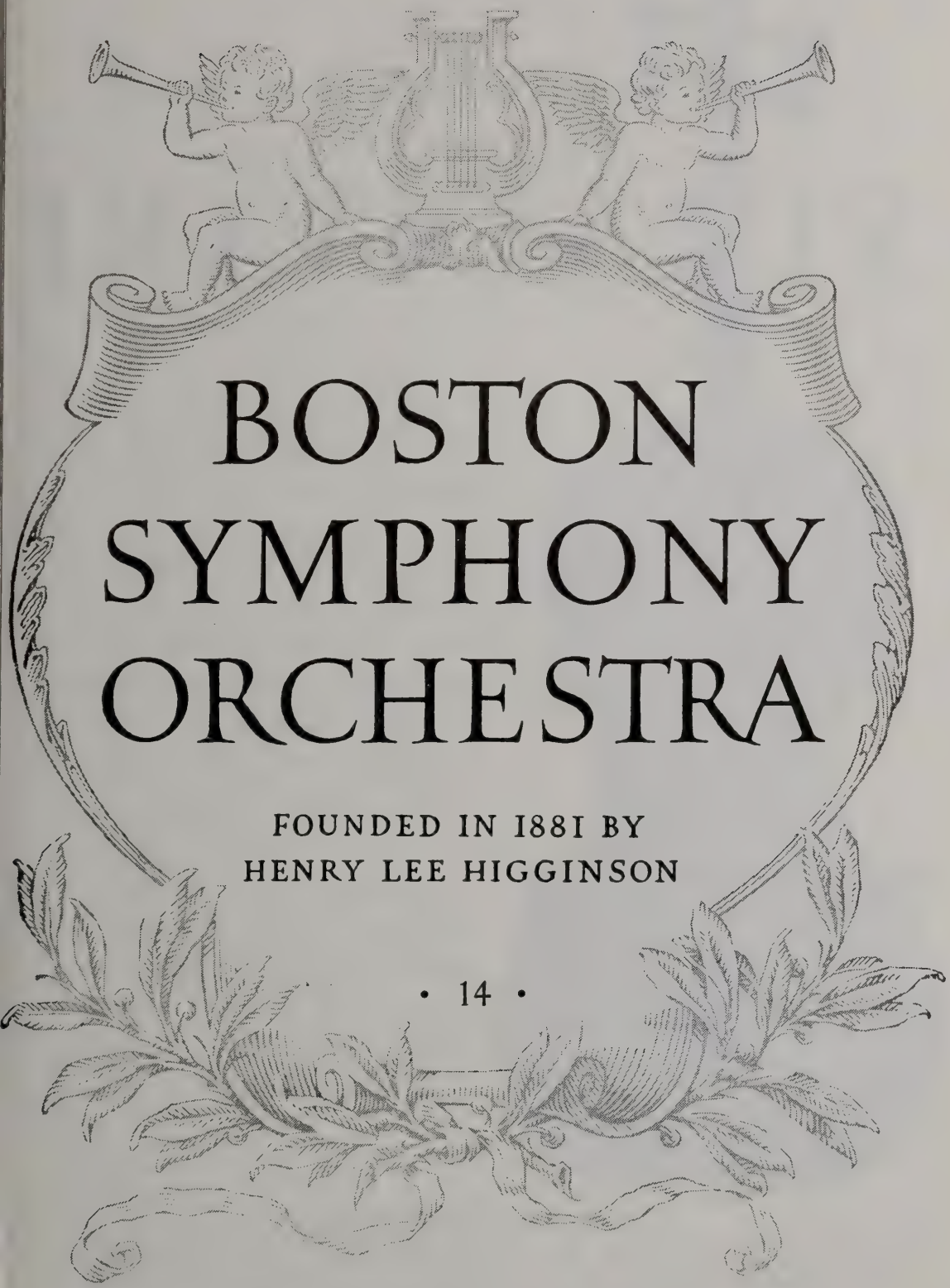
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with historical and descriptive notes by

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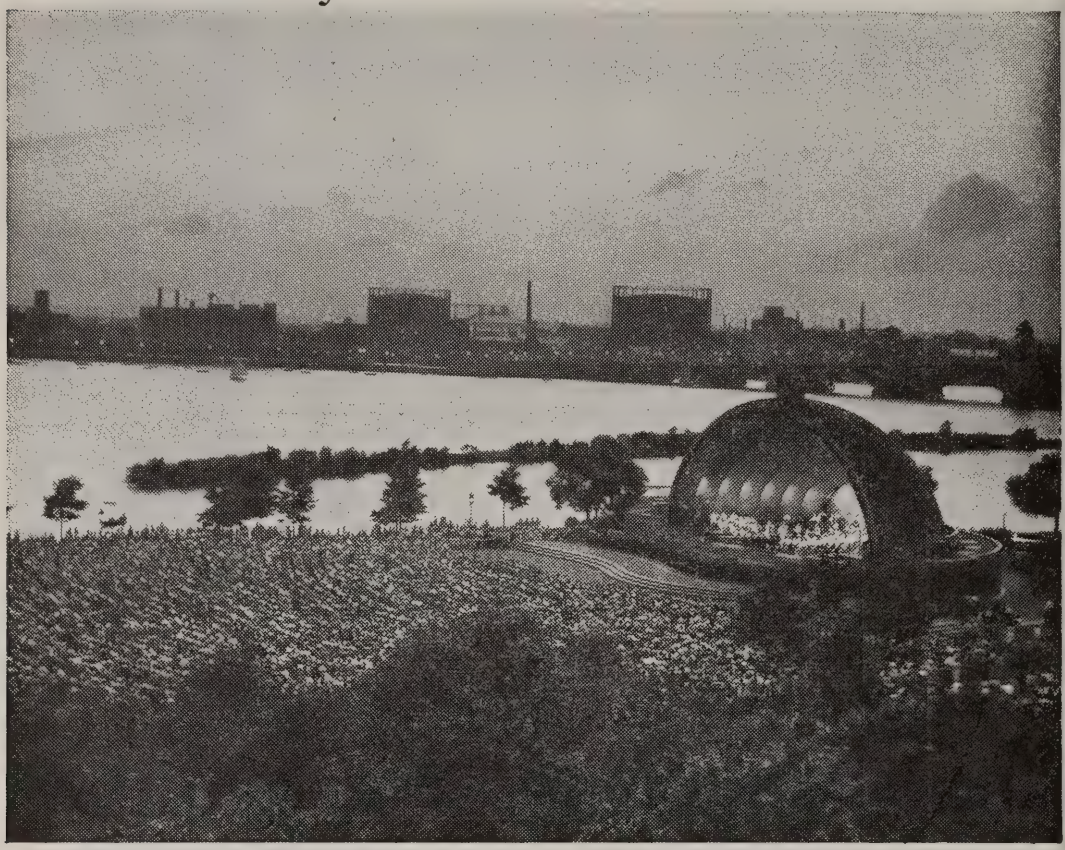
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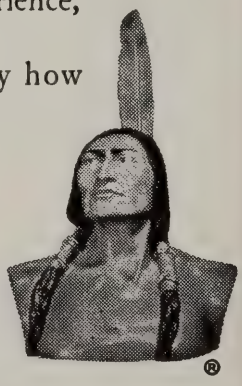


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EXHIBITION

The exhibition of paintings which pens this week was loaned by the oston Institute of Contemporary Art.

• •

N. Y. BOHEMIAN DINNER HONORS CHARLES MUNCH

Cyrus Durgin, "Boston Globe," January 22, 1962

Dr. Charles Munch was honored with dinner given in the ballroom of the lotel Astor by the musicians' club, the lew York Bohemians [January 21]. .pproximately 500 guests attended, in- luding a large number of the world's eading musicians.

The occasion was remarkable in that)r. Munch made one of the few public peeches he has been willing to venture n his 13 years as music director of the oston Symphony. It is well known mong his friends and colleagues that ne French conductor shuns a personal melight and, feeling insecure in the nglish language, is reluctant to speak n public.

He does it better than he realizes, owever. Tonight he was simple, brief nd direct:

"It is difficult to express my feelings, nd to tell you how deeply I am moved, nd to express my gratitude. If during ny 13 years I have had a chance to ren- er service to American music and mu- icians, then that will have been the reatest award of my life.

"I shall never forget the kindness and he friendship, and humanity I found in oston and the United States. I am appy that I can come back as guest onductor next year, and can continue o give America music. *Vive* America! *Vive* Boston!"

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This dinner was one of various salutes to Dr. Munch which will be tendered to him during the remainder of this season, after which he will retire as music director of the Boston Symphony.

• •

THE SOLOIST

Jeanne Marie Darré is making her American debut at these performances. This pianist from France won first prizes at the Paris Conservatoire, was awarded the Legion of Honor in 1950, and in 1960 the *"Chevalier des Arts et Lettres."* She has played in many parts of Europe but until now is known in this country only through her recordings. She is at present a professor of piano at the Conservatoire.

• •

JOSEPH SILVERSTEIN PLAYS IN NEW YORK

Joseph Silverstein has returned to the Boston Symphony Orchestra concerts in Boston this week after a leave of absence during which he has given concerts as the winner of the Naumburg Foundation Instrumental Award last year. His appointment as Concertmaster of this Orchestra beginning next season was recently announced.

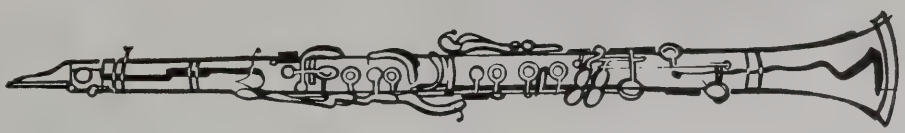
Mr. Silverstein was soloist at a concert by the New York Philharmonic Orchestra on December 30, and on January 19 gave a recital in Town Hall. His program included unaccompanied sonatas by Bartók and Bach, Beethoven's Violin Sonata in G, Op. 96, and Schubert's Rondo Brilliante in B minor, Op. 70. Eric Salzman reviewed the recital as follows in the *New York Times:*

"When he hit his stride in the Bartók and thereafter through Bach and Beethoven, there were the finest qualities of top-flight violin playing—a rich, clean tone that could thin itself to the silkiest strand of tone or fatten out to a full, firm sound; a fine left-hand technique; the most careful control of color, register and dynamics; and, most important of all, a sensitive and intelligent way of building lines into phrases, into sentences and paragraphs and then into meaningful structures and shapes."

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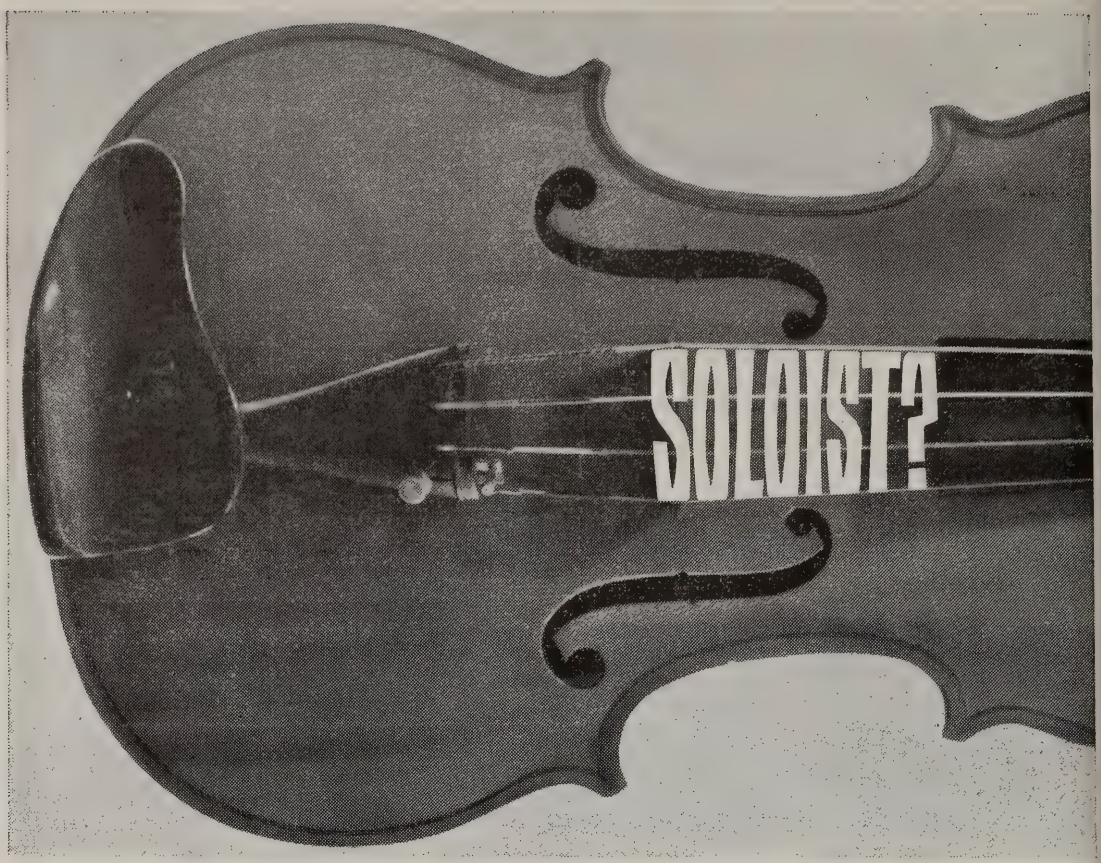
CLARINET: Paradoxically, this mellow woodwind which was to be embraced so fervently by generations of French musicians and composers was a German creation. Around 1690, a Nuremberg family of instrument-makers named Denner developed the clarinet from the older *shawm* or *chalumeau*. Soon it was known as the *clarino*, for the similarity of its tone to that of the high trumpet register, and then as *clarinetto*, for its relatively small size. Taken up by Handel, then Rameau, then Mozart and the Classical composers, its success was assured. With the invention of the Boehm action in 1840, the clarinet appeared in its modern form — a form so popular that it has been made in some 20 sizes, from the shrill octave clarinet to the contrabass clarinet, deeper than the double bassoon!

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DEBUSSY Three Nocturnes

Nuages
Fêtes
Sirènes

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NOCTURNES ("CLOUDS," "FESTIVALS," "SIRENS")

By CLAUDE DEBUSSY

Born in St. Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

The "Nocturnes" were completed in 1899. Jean Jobert, the original editor of the "Nocturnes," brought out a "definitive" edition in 1930, explaining in a preface to the score "in the course of years following the first performance, Claude Debussy altered the orchestration on his own score. These alterations grew into very important changes which it is our duty to make available to conductors." These changes consist mostly in the orchestration, such as the amplification of the harp or the vocal parts in *Sirènes.* These revisions were published with the assent of the composer's widow.

"Nuages" and *"Fêtes"* were first performed by the Lamoureux Orchestra of Paris under Chevillard, December 9, 1900. The nocturnes (including the third, *"Sirènes"*) were given at the same concerts, October 27, 1901. The first performance in this country was at a Chickering concert in Boston, February 10, 1904, Mr. Lang conducting. Vincent d'Indy, conducting the Boston Symphony Orchestra as guest, introduced the two Nocturnes at concerts in Philadelphia, Washington, New York, December 4, 5, 9, 1905. Max Fiedler introduced the three Nocturnes to the Boston concerts on December 12, 1908.

The most recent performances by this Orchestra of the three Nocturnes were on December 30–31, 1955, when Ernest Ansermet conducted.

The instrumentation includes 3 flutes, 2 oboes and English horn, 2 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, 2 harps, cymbals, snare drum, and strings. The score is dedicated to Georges Hartmann, music publisher and librettist.

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THE world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897–99, were but an interlude in Debussy's labors upon *"Pelléas,"* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâchistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he took the convenient abstraction "nocturne,"

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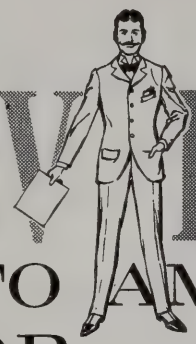
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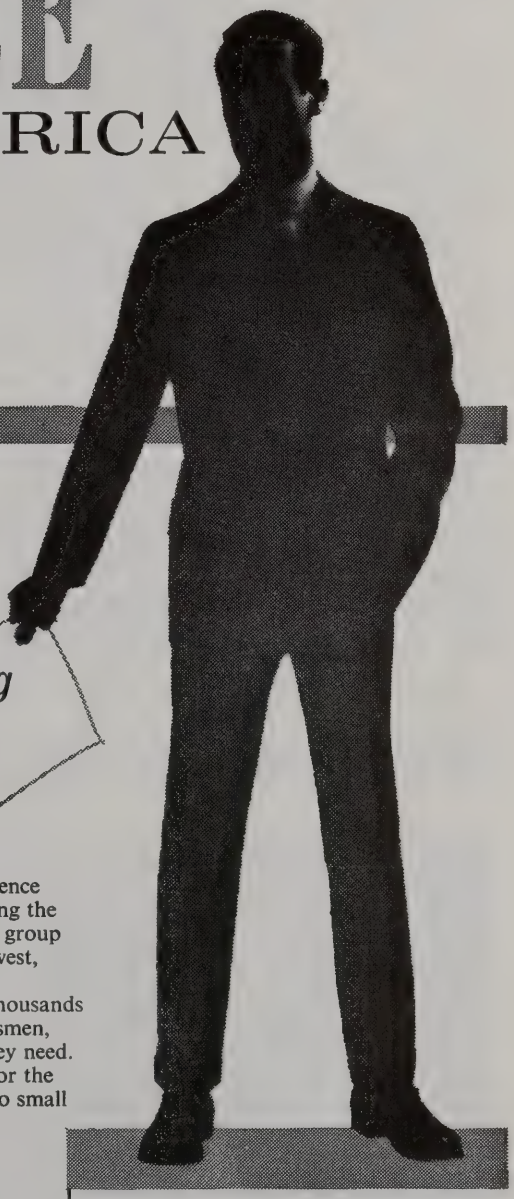
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which no more than points the composer's purpose of evoking a mood.*

Edward Lockspeiser in his book on Debussy, finds that the end of *Nuages* "is like a picture of Claude Monet," that *Fêtes* "is a perfect musical counterpart of some south lands by Renoir," that *Sirènes* "is the equivalent of a water color by Turner." It is characteristic of this music that it suggests to us this or that Impressionist painting, but suggests a different one to each hearer.

Debussy, who was wary of wordy explanations of his music, wrote this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white.† *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the

* Debussy wrote Eugène Ysaÿe, September 22, 1894, that he was composing three "nocturnes" for violin solo with orchestra; the first to be for strings, the second for flutes, horns, trumpets and harps, the third for these two groups combined. The composer wrote: "It is in fact an experiment in the different combinations that can be achieved with one color—what a study in gray would be in painting." Léon Vallas believes that these nocturnes, which were never completed in the form indicated above, were the beginning of the orchestral nocturnes. He discerns "traces of the original instrumentation" in the two first especially.

† *"C'est l'aspect immuable du ciel avec la marche lente et mélancolique des nuages, finissant dans une agonie grise, doucement teintée de blanc."*

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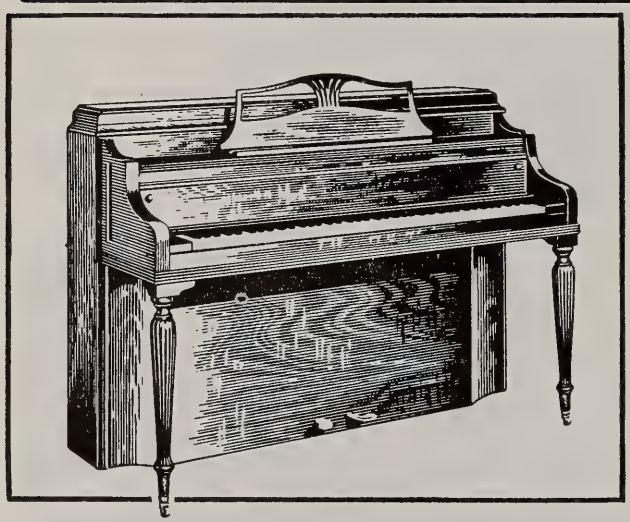
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same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."

These lines have reminded Vallas of "the 'harmonies of blue and silver' of Whistler's 'Nocturnes.' The painter was a favorite with Debusssy and their art has often been compared. The comparison is a legitimate one, for in the work of both these artists the lines seem to resolve themselves into an atmosphere luminous or sonorous, colored or harmonic, that seems more essential to the composition than either the subject or the landscape."

Vallas, who admits frankly that "Debussy was always a borrower," a trait however which by no means detracts from the essential "originality" of the "Nocturnes" as a work of art, points to the soft chain chords which open the *"Nuages"* as taken from Moussorgsky's song, "Sunless," reappearing, by the way, in the prologue to Stravinsky's opera, *"Le Rossignol."*

The early critics of the "Nocturnes" were not aware of derivations from Moussorgsky. The *Echo de Paris* did notice an exotic touch, *"Flûtes à la Russe,"* pizzicati from the Far East. They might have found it difficult to be more specific, knowing at that time little or nothing of Moussorgsky's music.



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Making a close study of the original reception of the "Nocturnes" in Paris, M. Vallas quotes freely from the notices, which were preponderantly enthusiastic. Even Jean d'Udine, who lived to denounce Debussy's music as "immoral," expressed his sheer delight in *"Nuages,"* adding: "And yet, I almost think I prefer *'Fêtes.'* Oh, what lively gaiety there is in the atmosphere, what fairy-like effects the light produces as it plays through the furbelows of the cirrus clouds that whirl until they fray. And how subtly naïve it was to render these ethereal frolics in dance rhythms; such an infinite variety of old-world rhythms, with their skilful syncopations, suggesting dainty gavottes and rigaudons, and expressing infectious gaiety, full of peals of laughter and delightful fun, with sudden flourishes of the bassoons or a sparkling harp scale ending in a joyful clash of cymbals. It represents the French taste of a century ago, with all its delicate tenderness, its wit and elegance; the rustling dresses of the *'Embarquement pour Cythère'* and the charm of the *'Nymphe endormie.'* It is Verlaine *à la* Fragonard, and the effect is accentuated when the fantastic vision of a procession in old-world costumes passes through the festive scene, heralded by a discreet and harmonious fanfare on two short trumpets."

High praise was in order from such sworn adherents as Alfred Bru-



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neau, Louis Laloy, Paul Dukas. Pierre de Bréville, a Franckian, said that Debussy's music might be described as the despair of critics, and that the terms "to defy analysis" and "indefinable" seemed to have been especially invented for it. "M. Debussy does not demand of music all that she can give, but rather that which she alone is capable of suggesting. He looks upon music as the art of the inexpressible, whose rôle begins where inadequate words fail."

Jean Marnold, more confident, proceeded to chart the new and baffling tonal sea, showing that the "harmony was really orderly, logical, and even historically inevitable. He traced the evolution of the dissonant chord throughout the centuries. He pointed out the gradual increase in the number of chords that were considered consonant, and their eventual acceptance as such, which occurred in the order of the harmonic sounds themselves. According to his theory, the seventh and the ninth should have been accepted, as they actually were, after the fifth and the third, and before the eleventh and the thirteenth. The history of harmony, thus reduced to a progressive piling up of thirds, became an article of faith to musicians. Henceforward Debussy's innovations could be regarded as normal and inevitable. In the land of Rameau, the mathematical ideal is always paramount."



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WHISTLER'S "NOCTURNES" AND DEBUSSY'S

Long before Debussy fastened upon *"Nocturnes"* as a title for his music, James McNeil Whistler had done the same for his canvases which obviously suggested to Debussy the useful word. Whistler, however, had stressed the noncommittal aspect of his titles, while dismissing the delineative side of his paintings as unimportant.

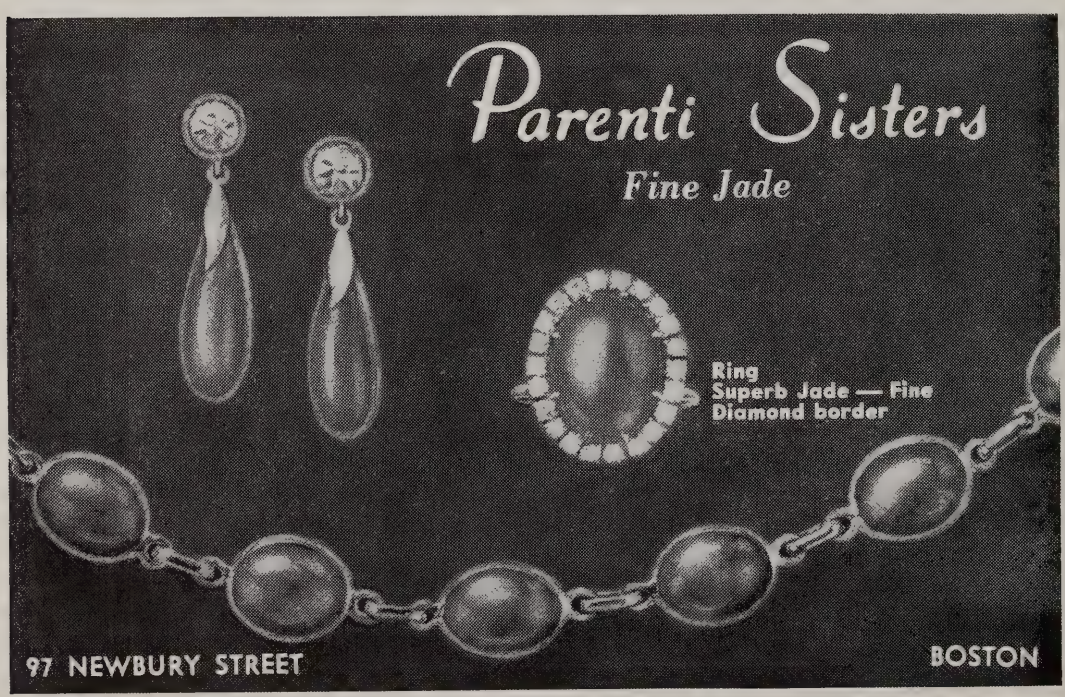
"Take the picture of my mother, exhibited at the Royal Academy as an 'Arrangement in Grey and Black.' Now that is what it is. To me it is interesting as a picture of my mother; but what can or ought the public to care about the identity of the portrait?"

Not only has posterity persistently concentrated upon the "identity of the portrait" — it has as consistently disregarded the appellation "Arrangement in Grey and Black."

It will be seen in his further remarks that Whistler was completely at odds with Debussy, theoretically speaking, since Debussy, adapting his title *"Nocturnes,"* was to use it as suggestively as possible. At the same time it is interesting to note that the two artists, despite all their protestations, were working in the same "impressionistic" field with an approach to their art which was very close indeed.

"Why should not I call my works 'symphonies,' 'arrangements,' 'harmonies,' and 'nocturnes'?" wrote Whistler. "I know that many good people think my nomenclature funny and myself 'eccentric.' Yes, 'eccentric' is the adjective they find for me.

"The vast majority of English folk cannot and will not consider a picture as a picture, apart from any story which it may be supposed to tell.





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"They say, 'Why not call it "Trotty Veck," and sell it for a round harmony of golden guineas?' – naïvely acknowledging that, without baptism, there is no . . . market! . . .

"As music is the poetry of sound, so is painting the poetry of sight, and the subject-matter has nothing to do with harmony of sound or of colour.

"The great musicians knew this. Beethoven and the rest wrote music – simply music; symphony in this key, concerto or sonata in that.

"On F or G they constructed celestial harmonies – as harmonies – as combinations, evolved from the chords of F or G and their minor correlatives.

"This is pure music as distinguished from airs – commonplace and vulgar in themselves, but interesting from their associations, as, for instance, 'Yankee Doodle,' or *'Partant pour la Syrie.'* "

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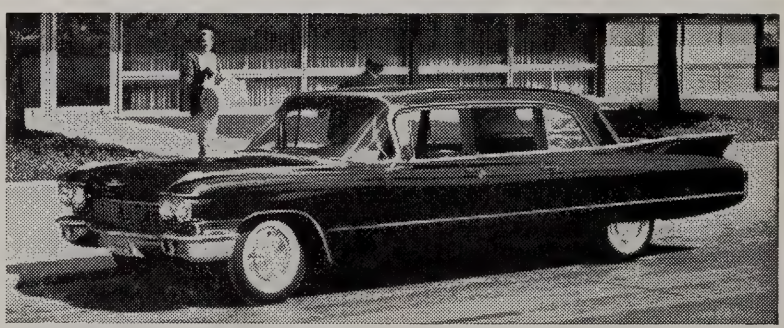
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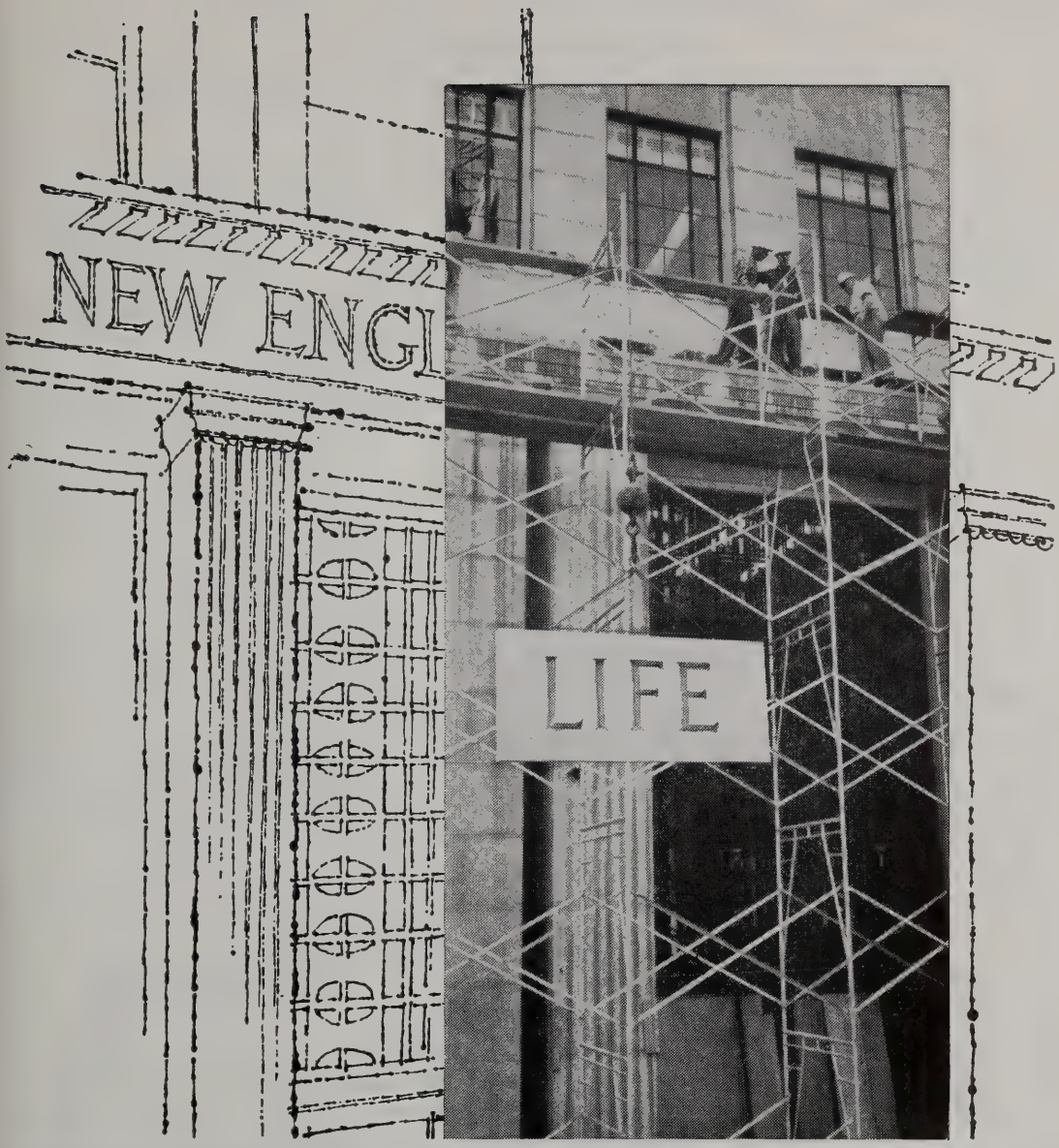
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SYMPHONY NO. 5 *(di tre re)*

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

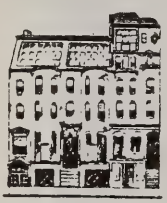
This Symphony was completed December, 1950, in Paris (indications on the manuscript score show the dates of completion of the sketch and the orchestration of each movement. First movement: September 5, October 28; Second movement: October 1, November 23; Third movement: November 10, December 3.)

The instrumentation includes 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani and strings.

The Symphony was written for the Koussevitzky Music Foundation and is dedicated to the memory of Natalia Koussevitzky.

Dr. Munch conducted the first performances on March 9, 1951. He has introduced the Symphony in New York, London and other cities on both sides of the Atlantic. The last performances in this series were on October 10–11, 1958. The first movement was performed on December 2, 1955, in memory of the composer.

ARTHUR HONEGGER wrote his First Symphony for the 50th anniversary of the Boston Symphony Orchestra and it was performed at these concerts February 13, 1931. His Second Symphony (for Strings) had its first American performance by this Orchestra December 27, 1946. The Third Symphony *(Symphonie Liturgique)* was first performed here November 21, 1947, and the Fourth Symphony *(Deliciae Basiliensis)* April 1, 1949.



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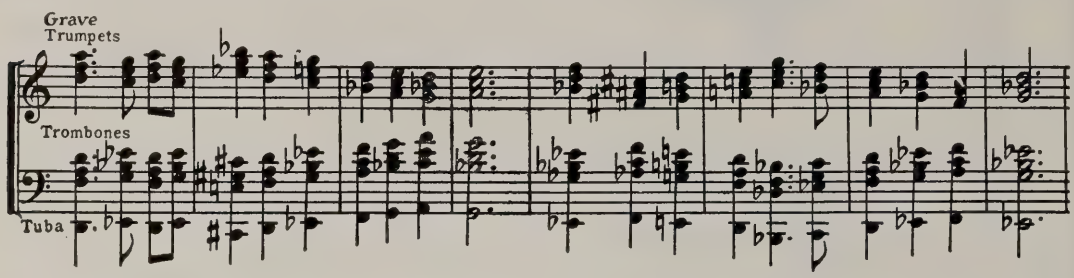
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When Serge Koussevitzky received the manuscript of the Fifth Symphony in 1951 he had retired as conductor of the Boston Symphony Orchestra, and asked his successor to introduce it. Charles Munch eagerly accepted the latest symphony (which was to prove the last) by the composer whom he had long since known and admired and whose music he had often brought to first performance in France.

The Symphony opens with a chromatic succession of fortissimo chords for the full orchestra from high flutes to low basses, which is the beginning of a regularly phrased melody, chordal in character, but with its own dissonance:*



The theme, as thus unfolded, diminishes gradually to piano. It is then gently stated by the brass and followed by a second subject heard from the clarinets, passing to the English horn:

* The music from which the examples are taken is copyright 1951 by Editions Salabert.

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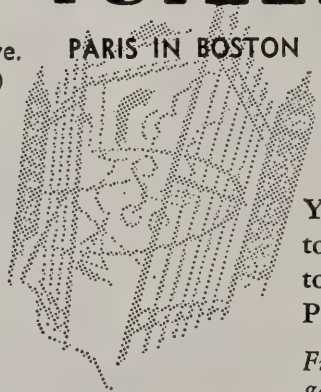
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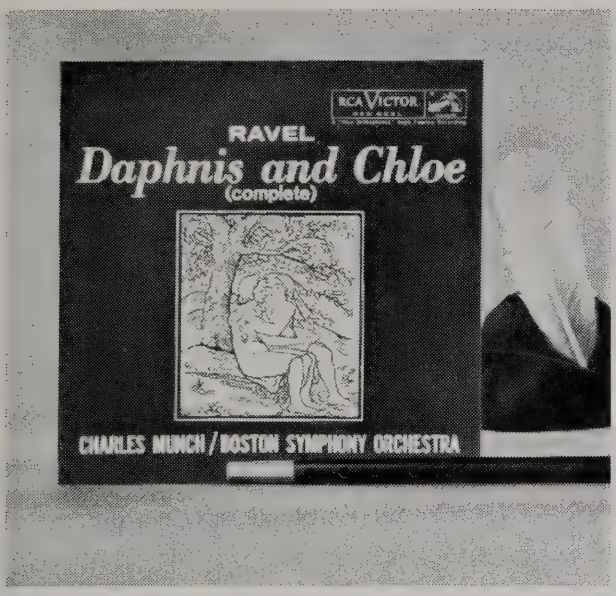


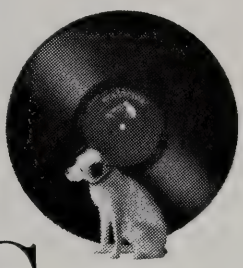
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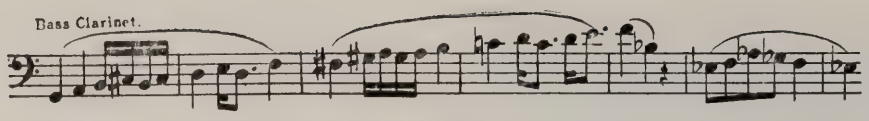


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The second movement (allegretto, 3-8) has a scherzo character with two interpolations of an adagio section, suggestive of a slow movement. The opening theme is a duet in delicate staccato between the clarinet and the first violins, establishing a mood which could be called light and transparent but hardly light-hearted:



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fugal devices but not fugal form — the subject in retrograde, in contrary motion, and the two combined. There is a climax and a short adagio section, somber and deeply moving, colored by muted brass, a 'cello theme and a prominent tuba bass. There is a more agitated recurrence of the allegretto subject. The adagio returns and is combined with the allegretto subject presented in reverse order, in such a way that though contrasted in style they become one in mood.

The finale is described by Honegger as being "violent in character." Its course is swift, a continuous forte until the end. There are repeated staccato notes from the brass, at once taken up by the strings, which carry a string figure in the persistent forte. The movement recalls an earlier and more exuberant Honegger but conveys a special sense of controlled power. It subsides rather suddenly before its close, its final quiet D; a coda in the composer's words: *"subitement assourdi et comme terrifié."* The coda is reminiscent of the gravity, the fine restraint of a symphony which had almost yielded to a headlong utterance.

Honegger gave his Fifth Symphony its parenthetic subtitle *("di tre re")* with a sense of trepidation (this by his own admission) that the bare title might seem to place it beside the incomparable "Fifth" in

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C minor. *"'Di tre re,'"* writes the composer, "is not an allusion to the three magi or any other kings, but is used only to indicate that the note *re* [D] occurs three times to end each of the three movements in a pizzicato by the basses and a stroke by the timpanist who has no other notes to play but these three." The composer has given no further information on his three enigmatic D's, perhaps for the good reason that he has no conscious explanation to offer beyond the suitability of three quiet endings for this symphony, predominantly dark in color, personal and sober in feeling.

Something close to an answer (if an answer is needed) may be found in his own description of how he went about composing *("Je suis compositeur," Éditions du Conquistador, Paris)* in which he quotes as his motto a line from André Gide – "The true artist can be no more than half-aware of himself as he produces." "How do I go about my work?" wrote Honegger. "Can I define my methods? I am not quite sure." He pointed out the advantages of a painter, a sculptor, or a writer who is guided from the start by the definite object he is depicting. He works in a visible and tangible medium which he can re-examine and reconsider as he progresses. A composer has no such advantages. "At the moment when a musician conceives a symphony, at the instant when he is composing, he is *alone and in the shadows.*" He has to

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finish his score and have it elaborately copied in parts before he can hear a note of it. There is no intermediate step between the "blueprint" and the actual performance. And as he works, "alone," and in silence, he has no rules of structure to help him: to use the structural schemes of earlier composers would be merely to copy what others have worked out to meet their own exigencies. The plan must be found and realized during the very process of creation. Suppose, says Honegger, that a ship had to be built under such conditions. It might on launching (which is its first performance) turn bottom side up! And he adds slyly: "Many modern scores float upside down. And very few people notice it." Which of course is another way of saying that the composer whose principal motive is to be "different" can never produce a score that can claim our time and attention with an equilibrium of its own.

This symphony firmly keeps its keel for the reason that its composer, a superb craftsman, has been able, in the solitude of his study, to integrate and build from a compulsion and an intuition quite his own.

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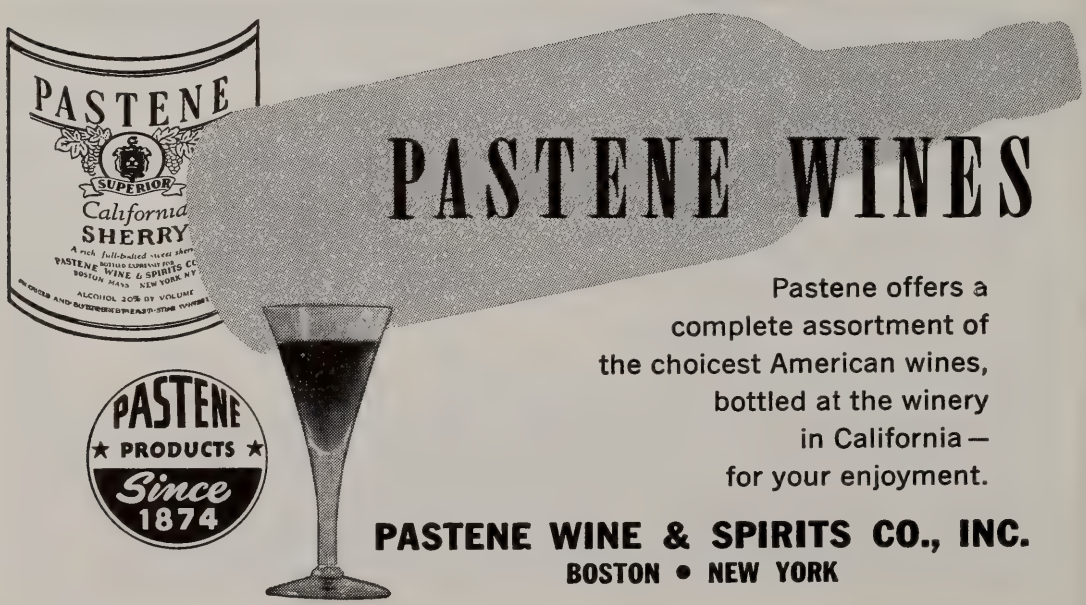
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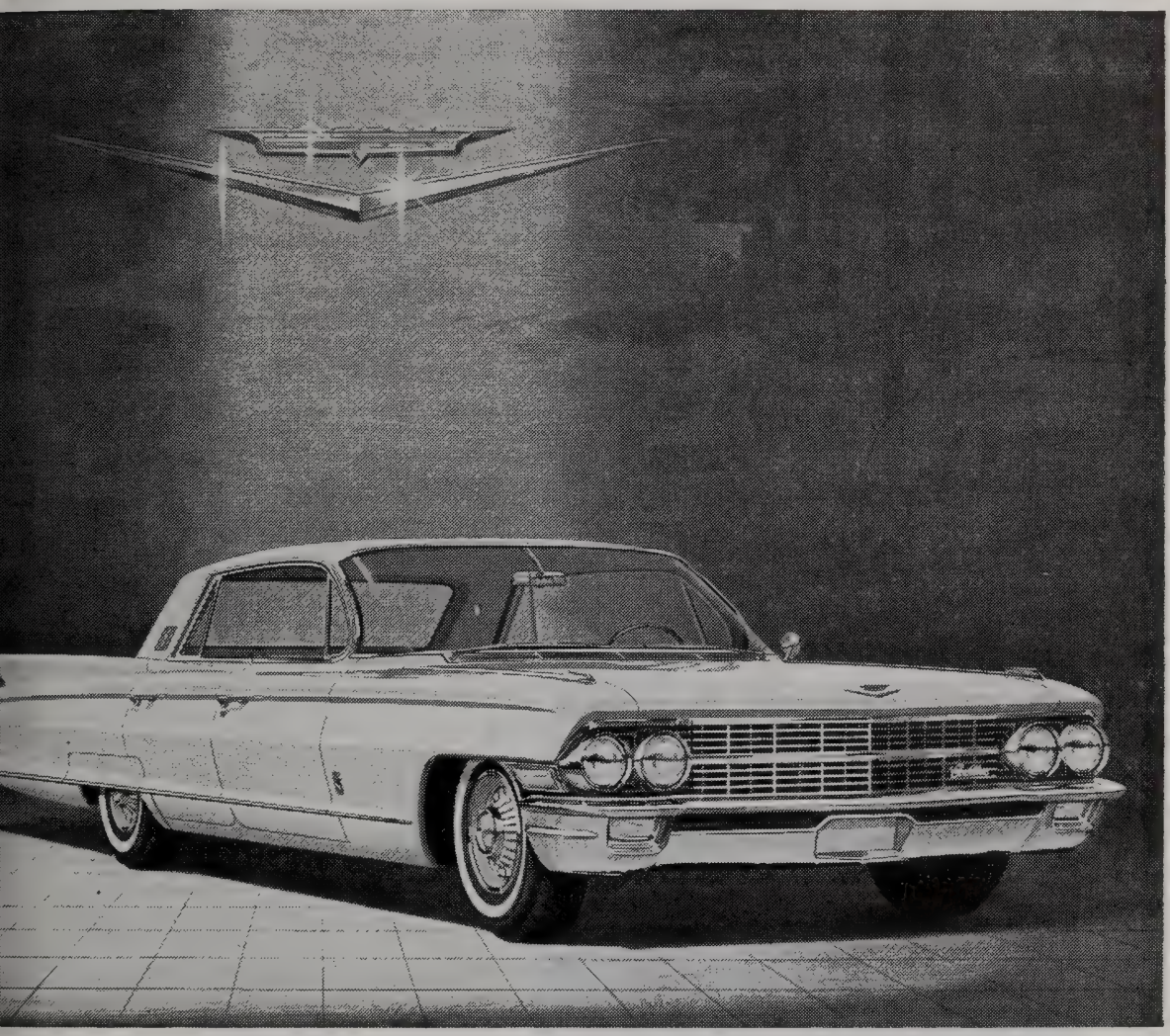
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HONEGGER'S OPINION OF NEW MUSICAL WAYS

In 1957, two musicians of Paris, Bernard Gavoty and Daniel Lesur, published a compilation gathered from living or recent composers, entitled "POUR OU CONTRE LA MUSIQUE MODERNE?" *One of those questioned was Arthur Honegger, who in what proved to be the year of his death answered four questions posed to him. They are here translated.*

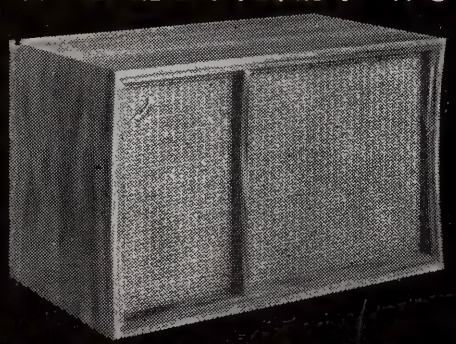
What is your personal opinion on the problem to which we are trying to find a solution?

I AM A free man, and I claim the privilege of serving myself with anything that is usable in my art. I have watched the harmfulness and the stupidity of all theories as such. Music neither lives nor lasts unless it is written with faith and sincerity. This is my personal belief.

At this the end of my career, I look over my shoulder and I note that nothing has any worth which is not made in a spirit of liberty. I am not interested in talk about art which is committed. To commit oneself is to bind oneself.

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No, language is not used up — it is thought which too often lapses. The increase of vocabulary is a pretext invoked by those who, having nothing more to say with usual words, wish to forge a new dictionary to resuscitate the poverty of their imagination. A word in itself has no value — it is the phrase that counts.

I believe neither in deliberate progress nor in turning backwards. That is why I am entirely skeptical about dodecaphony. This is a very old story which I have seen born and also seen falling off into the sleep of death at the very moment of an attempt to revive it. It is not an æsthetic, it is a method of procedure. The school of Schoenberg has failed, in that it has never been able to find an audience, and there is no such thing as art without an audience.

Schoenberg was a man both remarkable and limited. He was suffocated by tonality, bewitched by Wagner. To break this magic circle he set up atonalism as a dogma, without realizing that he was burning his bridges behind him and that he was giving his disciples an impossible task. Believing that he had effected an escape he had simply made himself a prisoner. The drama of Schoenberg's life was that he made use of atonalism, not by an artistic necessity, but as a recoil from tonality, and this has meant disability.

The rigorous application of his method has led to the serial system,

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to the horrid production — so it must be called — of a succession of complicated fragments, boring and puerile. This is not an art, it is a recipe: the danger is that anyone thinks he can do it. A young musician, prominent in his circle, having found himself in the pursuit to which I refer, said to me one day: "Here I am and here I shall stay!" — dramatically — as if he were thinking: "What would they say if I didn't?" He told me on top of this that in spite of an excellent ear and a thorough knowledge of musical composition, he was absolutely incapable of hearing mentally what he was writing. "But after all, what is the need?" I asked him, laughing. He looked at me sadly and I understood.

In this strange domain, the amateur feels himself stronger than the professional. He is told the rules; he applies them logically and conscientiously. At Basel there was once given a concert of serial music. There was present in the hall a mathematician who had been laboriously digging into the question. At the end of the concert he went back to the conductor and said to him: "I have been present at a swindle. Look at this piece by Schoenberg: at the fourth measure on page 2, the strict recurrence of the series requires an F-sharp and not



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an E-flat. Another error on page 5: an entire measure is transposed a half-tone too low. This performance has given me the impression of deliberate cheating!" The mathematician was right; Schoenberg was wrong.

Is a man of your generation troubled by the inexorable march of musical "progress" and by the discoveries of its disciples?

You are asking me, in effect, if I feel myself "out-dated"? Permit me to smile. It isn't in the least that I believe myself superior to X . . . or to Y. . . . I am fatuous enough to be myself. Music is not measured by a ruler. It is impossible to say: "X . . . measures 183 millimeters; Y . . . measures only 170 millimeters." If my aspirations have not been fulfilled, at least I conform to my artistic belief. The idea that to be

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up-to-date one must be ahead of one's time, that is to say, to invent a style which will be in effect twenty years later, this seems to me an utter stupidity. No art is possible under these conditions.

Does contemporary research not inspire you then with a little hope?

I will not say that. It is perfectly right to seek. It is another thing to take tradition as an old legend, a fairy tale, and to impose the most worthless discoveries as articles of faith. Let us not deceive ourselves: the method used to force an acceptance of serial music and the experimental Marxism forced upon the nations under its control are as alike as two drops of water. It is historical determinism — nothing more, but nothing less. Having said that, I see a possibility for the future in *"la musique concrète."* It seems to me interesting to create new sonorities to the degree that composers, instead of having forty instrumental colors, will one day have forty thousand on their palettes.

Your doctrine —

I have no doctrine — I have only an instinct, my instinct. I am neither tonal, nor atonal, nor polytonal in principle: I serve myself according to the sentiments which I wish to express, with tonality, atonality or polytonality. I have never forgotten that the various man-

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ners of writing music are means, and not ends. I attach no special significance to any one of these procedures.

When you speak of doctrine, I am well aware that you are alluding to the professions of faith which at three times in my life have come from my pen. I am not blushing; here they are, properly and duly noted:

1. The first I addressed as an answer to my friend Jean Cocteau, who, in 1921, reproached me for my "traditionalism": "If I still make use of ways which are in their death struggle, it is because it seems indispensable to me in order to go forward to be firmly attached to that which precedes us. We mustn't break the bond of musical tradition. A branch separated from the trunk will quickly die. The new player must play the same game, because to change the rules is to destroy the game and its beginnings. Economy of means seems to me more difficult, but also more useful than too deliberate audacity. It is useless to batter down doors when one can open them."

2. My second statement was a response to an inquiry from Paul Landormy: "I attach great importance to musical architecture, which I would never wish to sacrifice to literary or pictorial requirements. I have a tendency, perhaps exaggerated, towards polyphonic complexity. My great model is Johann Sebastian Bach. I do not seek, as certain anti-impressionist musicians do, a return to harmonic simplicity. I find

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on the other hand that we must take advantage of harmonic materials created by the school which has preceded us, but not a different sense, as a basis for line and rhythm. Bach makes use of elements of tonal harmony as I would like to make use of modern harmonic superpositions. Mine is not the cult of the market-place or of the music hall, but on the contrary, that of chamber music and symphony music, for what they have of seriousness — austerity."

3. The third declaration I am making to you: "My taste and my efforts have always been to write music which may be perceptible to a great number of hearers, and sufficiently original and personal to interest the *mélomane* as well. One may, one should address the great public without concession, but also without obscurity. That is why a considerable number of my works have reached the ear of the crowd: I am thinking of *Le Roi David,* of *Judith,* of *La Danse des Morts,* of *Jeanne d'Arc au Bûcher.*

I do not retract, in 1955, one of these declarations. If I had anything to add, it would be this: "Music is an art which touches the heart by way of the intelligence, and the intelligence by way of the heart."

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CONCERTO IN G MINOR, NO. 2, FOR PIANOFORTE, *Op.* 22

By CHARLES CAMILLE SAINT-SAËNS

Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

This concerto was first performed in 1868, the year of its composition, on May 6, at the Salle Pleyel in Paris, Anton Rubinstein conducting, and the composer appearing as soloist.

The first performance in Boston was at a concert of the Harvard Musical Association, February 3, 1876, when B. J. Lang was the pianist. The early record of the Boston Symphony Orchestra shows many performances, dating from 1882. The soloists have been Otto Bendix, Helen Hopekirk, Alfred Hollins, George M. Nowell, Mrs. H. H. A. Beach, M. Sieveking, Antoinette Szumowska, Heinrich Gebhard, Harold Bauer, Germaine Armand, Frances Nash, Mischa Levitzki, and Percy Grainger (by whom the concerto had the last previous performance at these concerts December 31, 1920). The composer performed the work with this Orchestra at a special concert on November 26, 1906.

The instrumentation includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns,

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2 trumpets, timpani, cymbals, and strings. The score is dedicated to Madame A. de Villiers.

THE second in order of the five concertos which Saint-Saëns wrote for the pianoforte and played far and wide, the Concerto in G minor attained extraordinary popularity, rivaling the Fourth in C minor in this respect. This popularity was not immediate so far as the critics were concerned, a race which Saint-Saëns contemptuously referred to as the "press assassins." When the work had its initial Paris performance, a leading periodical dismissed the artist both as composer and performer. When Saint-Saëns toured Germany with the new work in the autumn, conservative Leipzig likewise disapproved. The critic of the *Signale* deprecated the visitation of a "hyper-romantic" spirit upon the style of Bach, and denounced the third movement without qualification. But the public was far more interested in the charm and skill of Saint-Saëns than in such liberties as he may have taken with the classical forms. Nor was Franz Liszt, who had no use whatsoever for the critics and their "dignified ignorance," as he expressed it, in the least disturbed by the apostasy of his French friend. He received the score from Saint-

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Saëns while at Rome, and wrote: "Your kind letter promised me several compositions; I have been expecting them, and while waiting I want to thank you again for your *Second Concerto* which I greatly applaud. The form of it is new and very happy; the interest of the three portions goes on increasing and you take into just account the effect of the pianist without sacrificing anything of the ideas of the composer, which is an essential rule of this class of work."

The light spirit of the Concerto is unburdened by any slow movement, its only grave pages consisting of the introductory andante sostenuto beginning with a cadenza for the piano unaccompanied, and recurring at the close of the movement. The second movement, allegro scherzando, more closely resembles the sonata form than the traditional scherzo. The concluding presto is suggestive of a tarantella, although not so indicated. It moves to a large and brilliant close.

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"LA VALSE," Choreographic Poem

By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

It was in 1920 that Ravel completed *"La Valse."* The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922. The most recent performance: November 28–29, 1958.

The instrumentation calls for 3 flutes and piccolo, 3 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

Ravel was approached in 1920 to compose a ballet, and chose a subject he had long since considered, and sketched as long before as 1906. He first mentioned it in a letter to Jean Marnold, the critic of the *Mercure de France:*

"It is not subtle – what I am undertaking at the moment. It is a *Grand Valse* a sort of homage to the memory of the Great Strauss, not Richard, the other – Johann. You know my intense sympathy for this admirable rhythm and that I hold *la joie de vivre* as expressed by the dance in far higher esteem than the Franckist puritanism. I am so little a Catholic."

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In 1920, having composed nothing except *Le Tombeau de Couperin* since the outbreak of the World War, he shut himself up in the house of his poet friend, André-Fernand Herold, in the Ardèche Vallée until *La Valse* was completed. The piece did nothing to mend his relations with Diaghilev, strained by *Daphnis et Chloé,* which as a ballet had not succeeded. Diaghilev did not consider *La Valse* suitable for his purposes, and did not produce it.

Ravel based his *"poème chorégraphique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

The late French critic, Pierre Lalo, singled out Ravel's *La Valse* among all his works, in an article in *Le Temps* (January 29, 1912):

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• •

"La Valse" and Misia Sert

The dedicatee of *La Valse,* who was close to Ravel while he worked upon the score, refers to it briefly in her Memoirs.* Misia Sert, of the

* *Misia and the Muses,* The John Day Company, New York.

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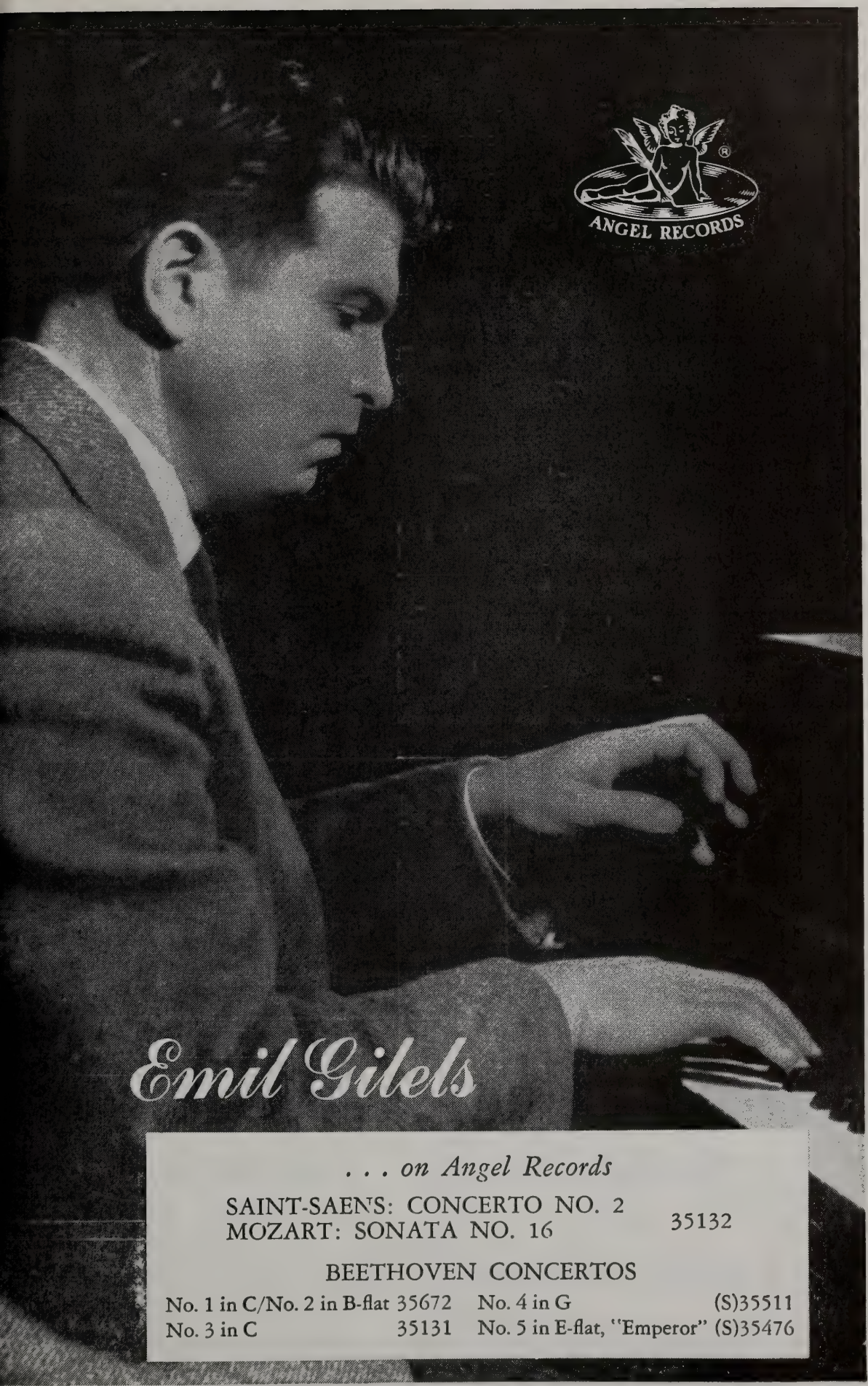
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talented Polish family of Godebski, was married in turn to Thadée Natanson, the founder of the *Revue Blanche,* Alfred Edwards, a Parisian of wealth, and José Maria Sert, the Spanish artist. She surrounded herself with the liberal poets, painters, writers and musicians in the Paris of her epoch, the latter notably including Satie, Stravinsky, Diaghileff and Ravel.

Mme. Sert calls Ravel "one of the few whose quarrels with Serge [Diaghilev] were never provoked by money. His score for *Daphnis and Chloe,* rather uneven but containing ten minutes of such exquisite music that they alone would be enough to ensure a composer immortality, did not achieve, in spite of excellent *décors* by Bakst and first-rate choreography by Fokine, the success which it incontestably deserved. This was simply because it was produced during the same season as the *Faun,* which monopolized the attention of the audiences and the critics. *Daphnis,* therefore, was from the first not regarded as the 'hit' of the season, and underwent laborious modifications.† So that when, in 1920, Ravel was again asked to collaborate with Serge, he did so not without apprehension. His new work, which in

† Diaghilev's omission of the off-stage chorus in the London production became a point of sharp dispute between the two.

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the end was never performed by the *Ballets Russes,* bore the original title of *Wien.* (It is now famous under the name *La Valse.*)

" 'Many thanks for your reassuring letter (Ravel wrote to me). However, I believe my anxiety to be legitimate: poor *Daphnis* had a lot to reproach Diaghilev with. I admit that he could say the same for me and that few works have caused more complications, but he too was not without blame.

" 'Now, let us talk of *Wien* — . . . beg pardon, it's now going to be called *La Valse.*

" 'I must ask you to forgive me, but I don't know if Serge is in Paris, and as you know he never answers my letters.

" 'My choreographic poem will no doubt be finished, even orchestrated at the end of this month, and I will then be able to let Diaghilev hear it.

" 'But I would much prefer if he could wait till the middle of February. At that time I shall be compelled to spend several days in Paris (two first performances at *Pas-de-loup,* and other things). I would thus be there for about ten days and would come quickly to work. . . . Baton expects me to fix a date. . . .'

"Baton did not rehearse for the Ballets. *La Valse* failed to find

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favour with Serge (not from the musical point of view, but over the lack of possibilities it could offer a choreographer). He considered it a ravishing waltz, but declared that the subject did not lend itself to any scenic development. He did not see what he could make of it from the production point of view. He was totally uncompromising in all that concerned his productions; considerations of previously commissioned works, or even wounded pride, had no effect on him at all. This meant a quarrel with Ravel.

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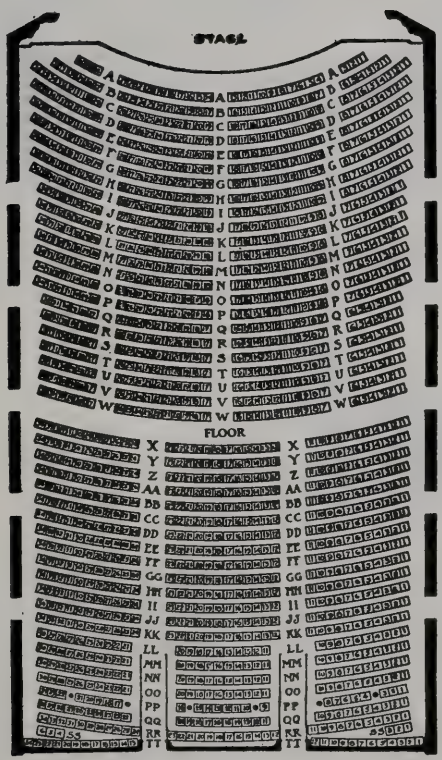
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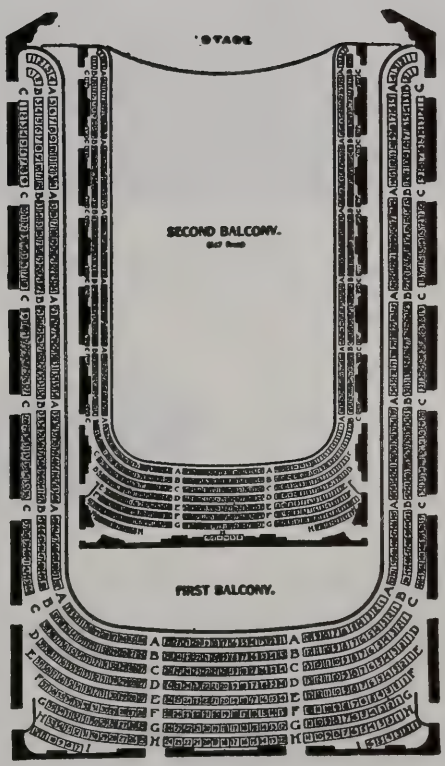
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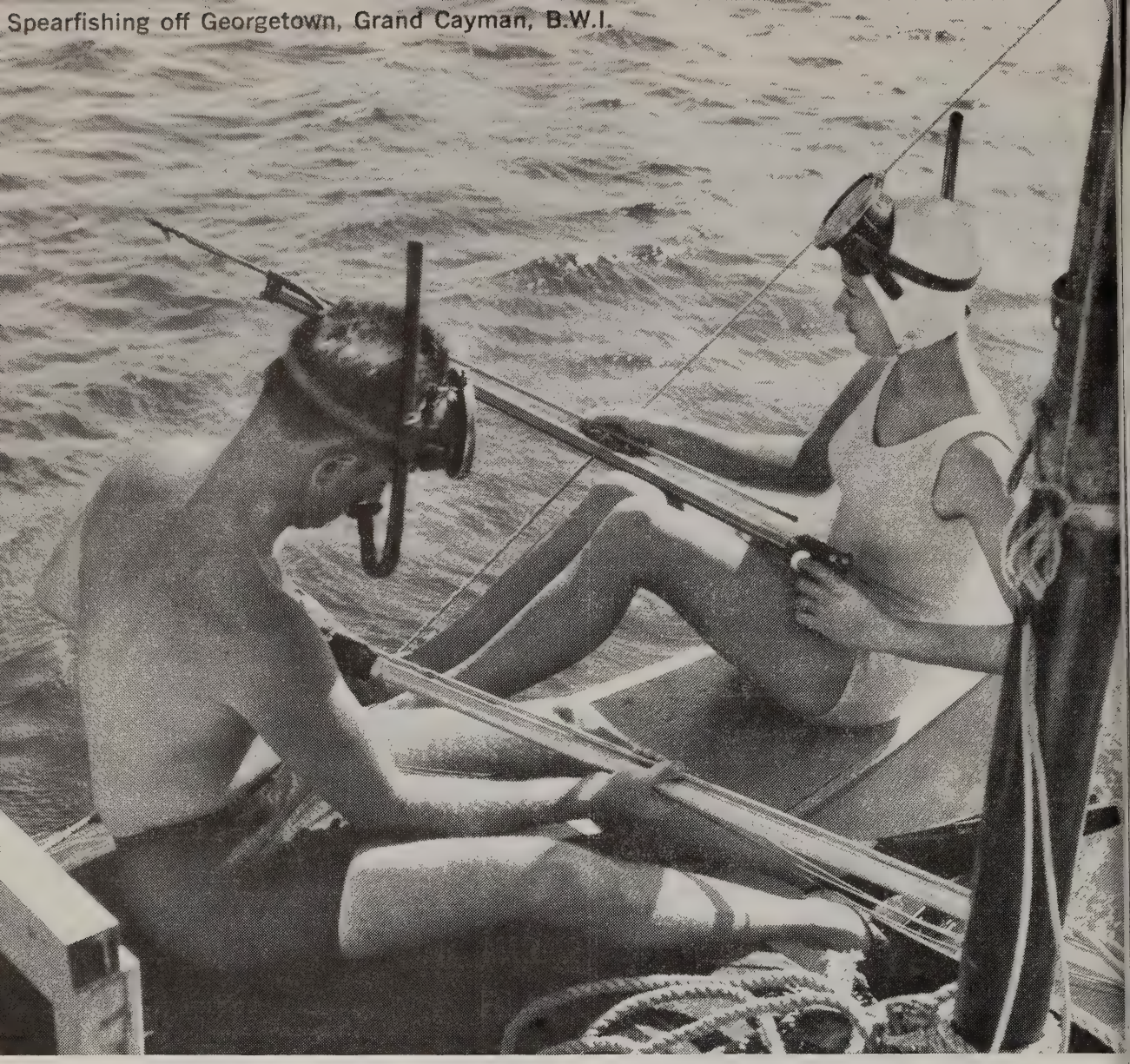
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Fifteenth Program

FRIDAY AFTERNOON, FEBRUARY 9, *at* 2:15 *o'clock*

SATURDAY EVENING, FEBRUARY 10, *at* 8:30 *o'clock*

FRANCK "Le Chasseur maudit," Symphonic Poem

CHAUSSON Symphony in B-flat major, *Op.* 20

I. Lent; Allegro vivo
II. Très lent
III. Animé

INTERMISSION

BEETHOVEN Concerto for Pianoforte, No. 5, in E-flat major, *Op.* 73

I. Allegro
II. Adagio un poco mosso
III. Rondo: Allegro ma non tanto

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Mr. SERKIN plays the Steinway Piano

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BACH—Violin Concerto in A minor

MOZART—Adagio for Violin and Orchestra in G major, K. 261

MOZART—Rondo for Violin and Orchestra in C major, K. 373

BRAHMS—Violin Concerto in D major, Op. 77

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Sixteenth Program

FRIDAY AFTERNOON, February 16, *at* 2:15 *o'clock*

SATURDAY EVENING, February 17, *at* 8:30 *o'clock*

HANDEL Suite for Orchestra, from "The Water Music"
(Arranged by Sir Hamilton Harty)

I. Allegro
II. Air
III. Bourrée
IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

MARTINU "Fantaisies symphoniques" (Symphony No. 6)

I. Lento; Allegro; Lento
II. Allegro
III. Lento; Allegro

INTERMISSION

DVOŘÁK *Concerto for Cello, in B minor, *Op.* 104

I. Allegro
II. Adagio ma non troppo
III. Finale: Allegro moderato

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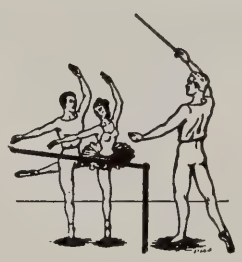
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FEB. 11
Sun. Aft.
SYMPHONY HALL

CLEVELAND ORCHESTRA
GEORGE SZELL, *Conductor*

Kodaly, Symphony (1st Boston perf.); *Beethoven,* "Pastorale" Symphony; *Rossini,* Overture to "La Gazza Ladra"

FEB. 25
Sun. Aft.
SYMPHONY HALL

EMIL GILELS

The Great Soviet Piano Virtuoso

Schumann, F-sharp Minor Sonata; *Chopin,* B-flat Minor Sonata; *Liszt,* B Minor Sonata

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MAR. 2
Fri. Eve.
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Bach, Chromatic Fantasy and Fugue; *Schumann,* Carnival; *Chopin,* Barcarolle; A-flat Major Polonaise; *Debussy,* Four Preludes; *Liszt,* Hungarian Rhapsody No. 15

BALDWIN PIANO

MAR. 7
Wed. Eve.
SYMPHONY HALL

PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, *Conductor*

Beethoven, Overture to "Egmont"; *Berg,* Three Pieces from "Lulu"; *Hindemith,* "Mathis der Maler"; *Brahms,* D Major Symphony

MAR. 16
Fri. Eve.
JORDAN HALL

BOLESLAW WOYTOWICZ

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Beethoven, E-flat Sonata; *Chopin,* C-sharp Nocturne; G Minor Ballade; A-flat Polonaise; *Prokofiev,* Sonata No. 2; *Debussy,* Pour le Piano, L'Isle joyeuse

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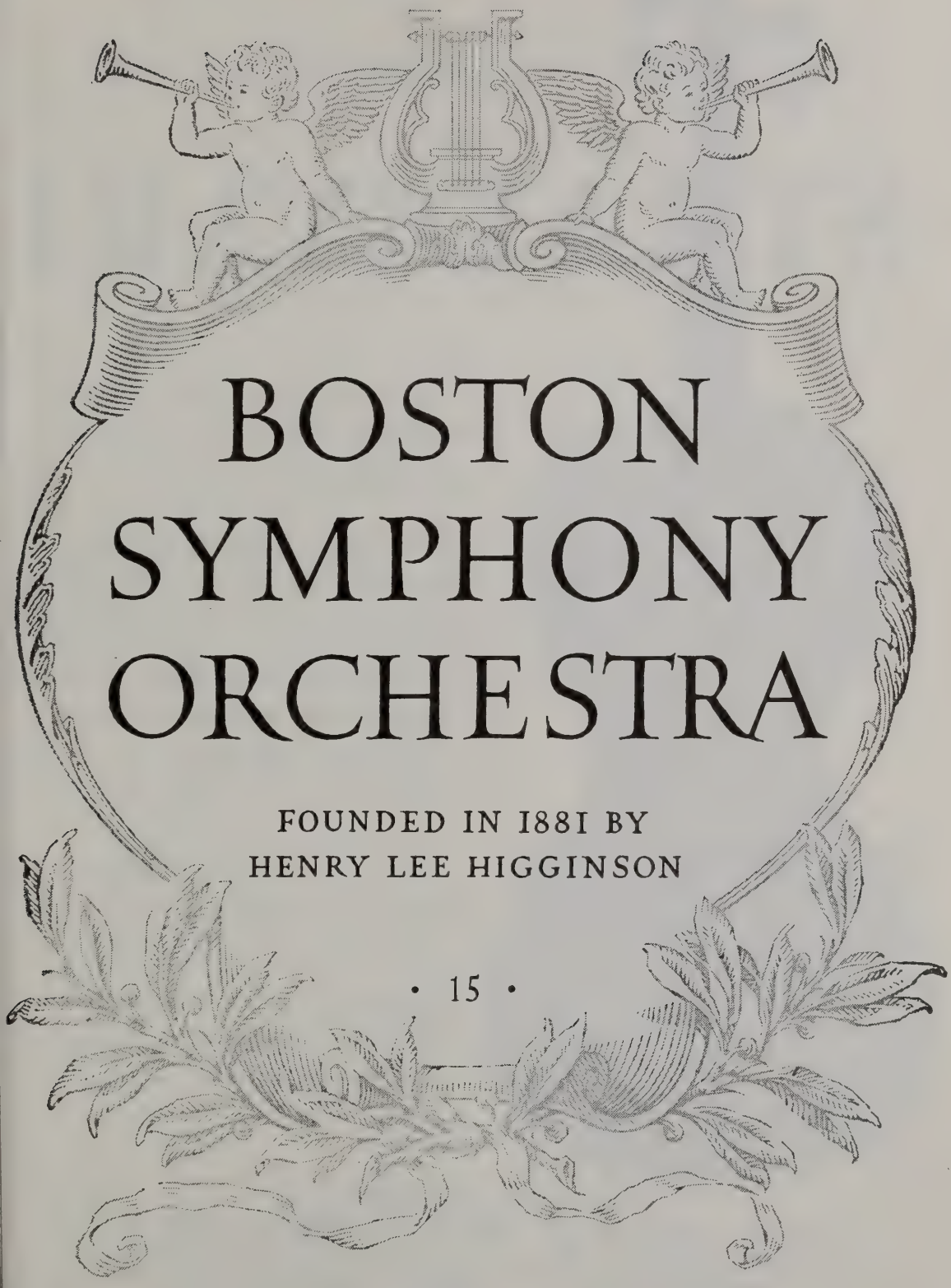
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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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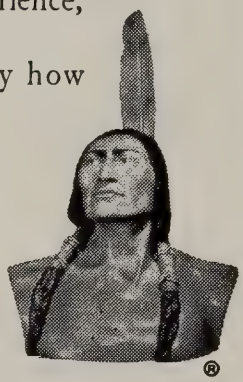


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EXHIBITION

The paintings now on view in the Gallery have been selected by the Institute of Contemporary Art of Boston from its Art Rental Gallery.

• •

FRITZ KREISLER

The superb musicianship of Fritz Kreisler, who died on January 29, is closely associated with the Boston Symphony Orchestra through the great years of his career. His first appearance at these Symphony concerts was on February 8–9, 1901, which was his first season in the United States as an adult artist, at the age of twenty-six. (He had made a single visit to this country as a boy in 1888.) Born in Vienna February 2, 1875, he entered the Vienna Conservatory at the age of seven, where he studied with Hellmesberger and Auer, and entered the Paris Conservatory in 1885, studying with Massart and Delibes. When he was fourteen he gave up public performance altogether, and through ten years studied medicine in Vienna and art in Rome and Paris. Returning to the concert stage in 1899, he again visited the United States in the season 1900–1901, and it was then that he made his first appearance with the Boston Symphony Orchestra.

Mr. Kreisler played many times with this Orchestra, both in Boston and on tour. He played in concertos by the following composers at the Boston concerts:

1901 – Beethoven
1902 – Spohr No. 8
1905 – Brahms
1907 – Lalo

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1910 – Tchaikovsky
1912 – Beethoven
1913 – Mozart No. 4
1913 – Viotti No. 22
1915 – Mendelssohn
1915 – Beethoven
1916 – Schelling
1920 – Beethoven

He played in benefit concerts with this Orchestra in New York and in Boston in 1917. It is interesting to note that in the weeks on tour he usually played as many as four different concertos on successive nights.

• •

RUDOLF SERKIN

Rudolf Serkin was born in 1903 in Eger, Bohemia (Czechoslovakia), of Russian parents. At four he showed possibilities of becoming a child prodigy, but was taken to Vienna to study with Richard Robert. At the age of twelve, he made his début as soloist under the auspices of the *Gesellschaft der Musikfreunde*. For three years, from the age of fourteen, he studied composition with Arnold Schönberg. He then began his active career as a concert pianist, giving solo recitals throughout Europe, and likewise touring with Adolf Busch in sonatas for violin and piano. It was with Adolf Busch (his destined father-in-law) that he made his first appearance in America in 1935 at the Coolidge Festival in Washington, D.C. He played Brahms' Concerto No. 1 with the Boston Symphony Orchestra, December 30, 1938; Beethoven's Concerto No. 4, December 22, 1939; Beethoven's Concerto No. 5, April 6, 1944; Brahms' Concerto No. 1, January 20, 1956; Brahms' Concerto No. 2, April 10, 1959. Mr. Serkin now lives in Philadelphia and teaches at the Curtis Institute of Music. His summer Music School and Festival at Marlboro, Vermont, is his dearest project.

• •

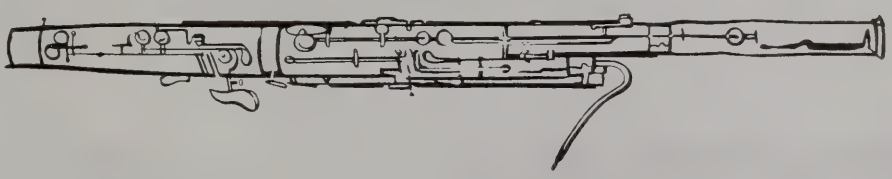
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SATURDAY EVENING, FEBRUARY 10, *at* 8:30 *o'clock*

FRANCK "Le Chasseur maudit," Symphonic Poem

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I. Lent; Allegro vivo
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III. Animé

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I. Allegro
II. Adagio un poco mosso
III. Rondo: Allegro ma non tanto

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"THE ACCURSED HUNTER," Symphonic Poem

By César Franck

Born in Liège, December 10, 1822; died in Paris, November 8, 1890

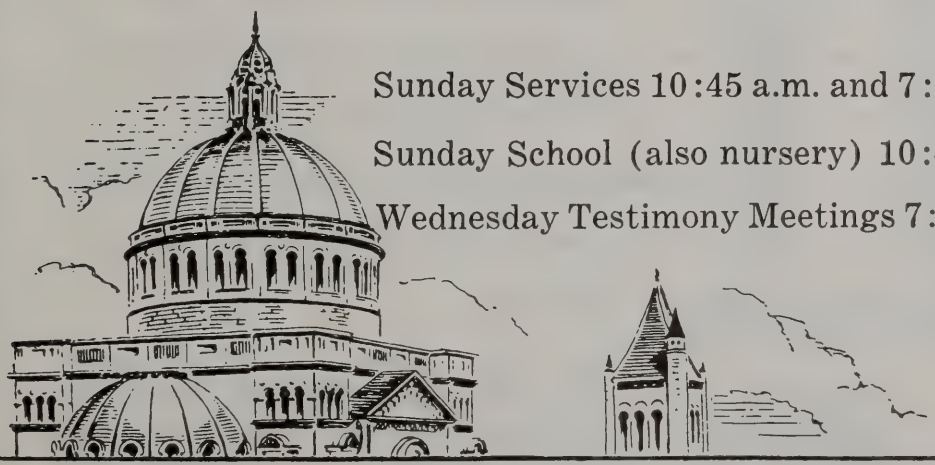
"Le Chasseur maudit, Poème symphonique d'après la ballade Bürger," was composed in 1883, and first performed at a concert of the *Société Nationale* in Paris on March 31 of the same year. There was a performance at a Pasdeloup concert on January 13th following. The first performance in the United States was by the orchestra in Cincinnati, January 29, 1898. Theodore Thomas introduced the piece in Boston at a concert of the Chicago Orchestra in Music Hall on March 26, 1898. The first performance by the Boston Symphony Orchestra was March 2, 1901. There were subsequent performances January 9, 1904, January 21, 1911, October 10, 1920, December 8, 1922 (this performance was given in the week of the centennial of Franck's birth), November 29–30, 1940, when the guest conductor was Désiré Defauw, and October 9–10, 1959, under Charles Munch.

The instrumentation requires 2 flutes and piccolo, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 *cornets-à-pistons,* 3 trombones and tuba, timpani, bells, bass drum, cymbals, triangle, and strings.

The composer chose for his subject the ballad of the German poet, Gottfried August Bürger (1748–94). The following synopsis is printed in the score:

"It was Sunday morning; in the distance there sounded the joyous

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ringing of bells and the religious chants of the crowd – Sacrilege! The savage Count of the Rhine has sounded his horn.

"Hallo! Hallo! The hunt takes its course over grain fields, over meadow and moor. . . . Stop, Count, I beg you. Listen to the pious singing – No! – Hallo! Hallo – Stop Count, I entreat you. Take care – No! – And the chase goes hurtling on its way like a whirlwind.

"All of a sudden the Count finds himself alone; his horse is loath to go further; the Count blows into his horn, but it will not sound again. . . . A voice dismal, implacable, curses him; 'Sacrilegious man,' it cries, 'be hunted forever by hell itself!'

"Then the flames leap up from all directions – the Count, seized by terror, flees, faster, always faster, pursued by a pack of demons . . . by daytime across abysses, at midnight through the air."

The four paragraphs of this argument are clearly discernible in four sections of the score. The first seems to portray the peaceful Sunday landscape; in the next, the hunt is under way; in the third the curse is pronounced; in the fourth the chase becomes infernal. The horn call which opens the symphonic poem is to be heard repeatedly throughout its course. Horn fanfares alternate with a religious melody from the cellos and the pealing of bells. The hunting theme gathers impetus. The course is delivered by the awesome voice of the tuba. The pace grows faster and faster until the end.

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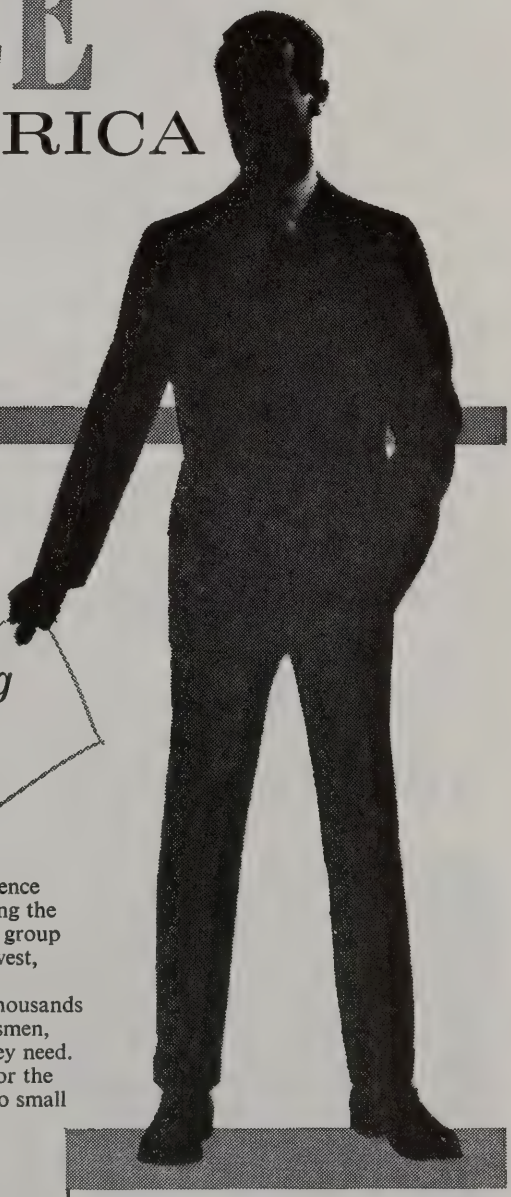


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SYMPHONY IN B-FLAT MAJOR, *Op.* 20

By ERNEST CHAUSSON

Born in Paris, January 21, 1855; died in Limay, June 10, 1899

Chausson completed his only symphony in the year 1890. It was performed for the first time at a concert of the *Société Nationale,* Paris, April 18, 1891. The first performance in the United States was by the Boston Symphony Orchestra, Vincent d'Indy, guest conductor, at Philadelphia, December 4, 1905. It was repeated in Washington on the following night and Wilhelm Gericke conducted the work in Boston with this Orchestra, January 19, 1906. There have been subsequent performances October 20, 1916, November 28, 1919, February 9, 1923, December 4, 1931, November 26, 1937, March 21, 1941, February 27–28, 1953.

The Symphony is scored for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, 2 harps and strings. It is dedicated to Henry Lerolle.

IT WAS in the summer of 1881 that Ernest Chausson enrolled at the Paris Conservatory, in the composition class which was at that time conducted by Jules Massenet. The son of wealthy parents, and persuaded by them to study and take a degree in law, the young man of twenty-six with his sketchy musical training was accepted for the most part by his teachers and comrades as a dilettant, a rather ineffectual dabbler, whose efforts need not be taken too seriously (his colleagues, younger than he, included Pierné, Bruneau, Vidal, Marty, Leroux). A few songs that he had written, and some attempts at chamber music

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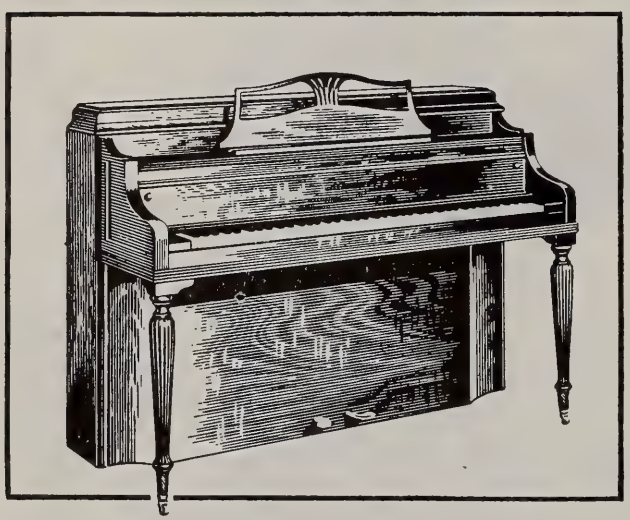
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were little noticed in a class where theatrical obviousness was cultivated, and unorthodoxies were rather smugly put down as exhibitions of incompetence. What was not perceived, except by the more discerning of his fellow pupils, was that his unassertiveness, extreme to a fault, and his unwillingness to push his cause, concealed the talent of a rare and delicate artist who needed only confidence and development.

His failure to win the *Prix de Rome,* no doubt something of a rebuff to the sensitive Chausson, was an indirect boon in that it induced him to give up his class and devote himself entirely to an organist in the Conservatory likewise unassuming and unnoticed in that institution — César Franck. Chausson found in Franck a nature akin to his own, for each of these men was quite content to pursue his own musical dreams, create his own inner world of beauty without concerning himself about crying his wares in the marketplace. In the warmth of Franck's sympathy and understanding, the poetry of Chausson's style found its full florescence.

He became secretary of the *Société Nationale,* and was for the remainder of his life intimately connected with the special and zealous circle which included César Franck, Vincent d'Indy, Henri Duparc, Gabriel Fauré, Pierre de Bréville, Charles Bordes. He composed



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numerous songs, chamber, orchestral, even dramatic music. It showed certain "Franckisms," showed even that he had subjected himself to the insidious influence of the lion at Bayreuth (as Franck and d'Indy too had done), and he was duly denounced by those who had wrapped themselves in artificial insulation. If his friends perceived the essential Chausson beneath these influences, the world at large was quite unaware of him and his works.

He could easily have published his music, but he was unwilling to take advantage of his wealth to push forward something which the commercial publishers did not see fit to undertake. He was eager, on the other hand, to assist his friends toward publication. He had the fine songs of Duparc copied, and eventually published. His friends responded in kind. The children of Chausson have told of an incident*: Albeniz, enthusiastic over the manuscript of Chausson's *"Poème"* for violin and orchestra, showed it to a German publisher, and when the piece was not accepted, secretly used his own meagre resources to have it printed so that his friend might not be disappointed.

Chausson lived in every circumstance of felicity – beloved of his wife and children, surrounded in his attractive house by treasurable paint-

* Reported by José Bruyr in the *Guide du Concert*, March 12, 1937.



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ings, books, and music, enjoying many friendships. Yet those who knew him well could sense in the man himself the cast of melancholy which often lay upon his music. According to Camille Mauclair, "he presented the appearance of a man of the world without ostentation, amiable, gay, peaceful. In reality few knew him. He did not care for the world, his amiability masked his seriousness, his gaiety was often a deference to others, and his peaceful air dissembled a soul moved to sadness by human suffering."

A true perception of the special quality in Chausson's music was for a long time restricted to a group of friends. But his friends fortunately included such influential people as Eugene Ysaÿe and Edouard Colonne, and when these devoted their efforts to bringing the music to performance, he began at last to be generally known, the more so when Arthur Nikisch seized upon the Symphony, which had been performed by his own *Société Nationale* but hardly noticed in Paris, and gave it a fully romanticized reading at the *Cirque d'Hiver* in 1897. Then the critics who had ignored him begrudged the tardy recognition which by no means reflected credit upon their own judgment. "When the German Nikisch came to reveal to Paris the symphony of the Frenchman Chausson," wrote Henri Gauthier-Villars, "a composer on whom it was incumbent to judge his colleagues in a morning newspaper mentioned the work in four disdainful lines. Chausson's friends were indig-



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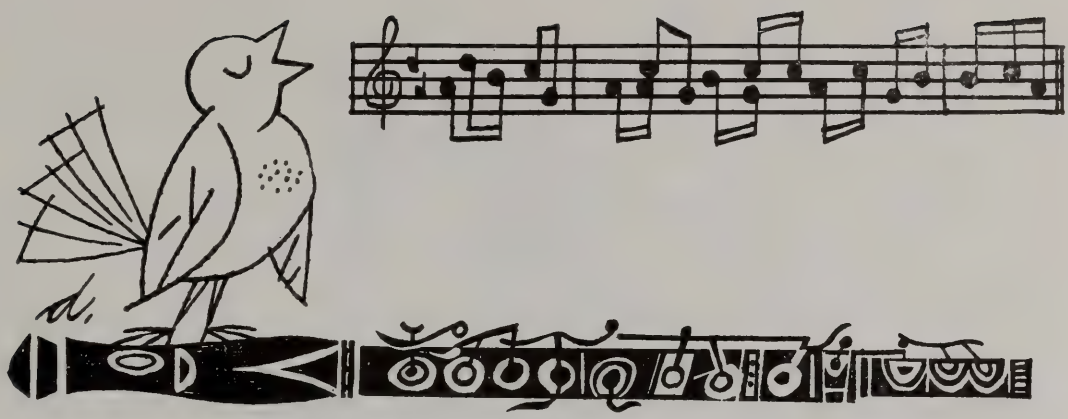
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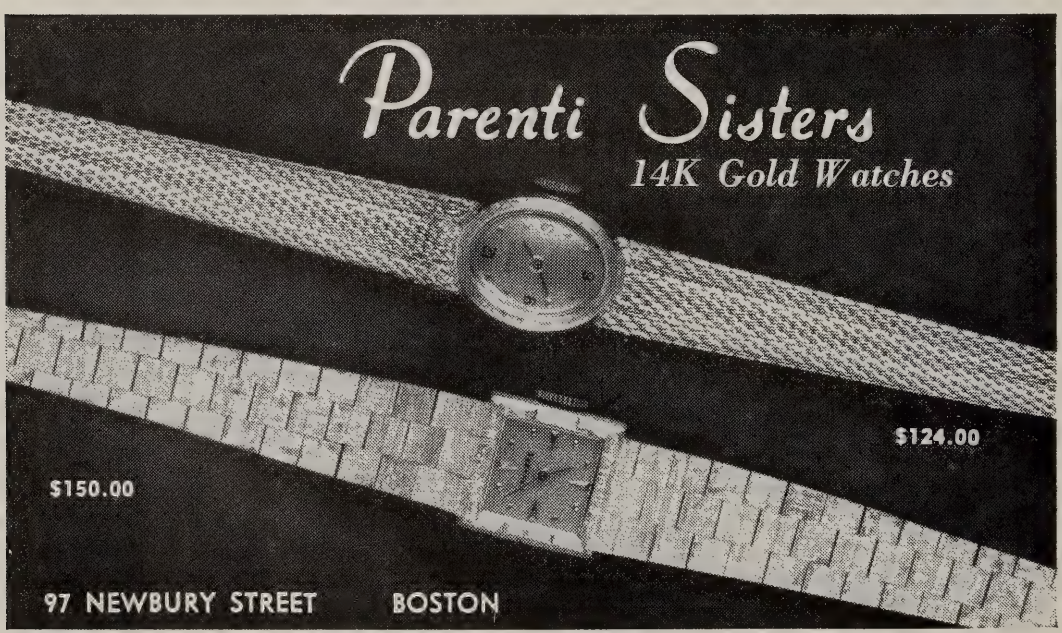
nant, or grieved according to their temperament; but he lost none of his smiling amiability: 'Pay no attention to these trifles. If my symphony is good, the critics will end sooner or later by acknowledging the fact' — Chausson died at the moment when he had acquired the one quality that he lacked, self-confidence."

Chausson was forty-four when an accident suddenly brought his career to an end. Riding down a hill upon a bicycle on his estate at Limay, in the summer of 1899, he lost control of it and crushed his head against a stone wall. He was busy with several scores at the time of his death in the prime of his life: sketches were found for a second symphony, an opera, a violin sonata. Those nearest to him were agreed that the fullness of his genius, so tardy in development, was at last coming into its own; that he was upon the threshold of confident mastery.

Pierre de Bréville wrote of his style in the *Mercure de France* shortly after his death:

"It may be said that all his works exhale a dreamy sensitiveness which is peculiar to him. His music is saying constantly the word *'cher.'* His passion is not fiery: it is always affectionate, and this affection is gentle agitation in discreet reserve. It is, indeed, he himself that is disclosed in it — a somewhat timid man, who shunned noisy expansiveness, and took joy in close relationships. If he did not know futile brutality, he nevertheless knew what power is, for this is shown in certain dramatic scenes of *Le Roi Arthus.*

"He has been charged with melancholy, but he was not a sad man. The melancholy that veiled his soul, veiled also from his eyes the vulgarity of exterior spectacles. He had no reason to fear or avoid vulgarity, for he did not know what it was. He communicated unconsciously his own thoughts concerning things, and joyous nature was thus darkened by the revery of one who, indifferent to its seductions, formed a striking contrast to its smiling impassibility."





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Radio sets, like the one pictured above, were beginning to crackle with the sounds of symphony orchestras and opera companies — along with the music of the Happiness Boys and the Clicquot Club Eskimos . . . After an absence of almost six years, Paderewski triumphantly returned to the concert stage . . . Myra Hess, young English pianist, made her debut . . . So did the Burgin String Quartet, composed entirely of members of the Boston Symphony . . . On Dec. 5 the Boston Symphony, under Pierre Monteux, gave a special benefit concert for Wilhelm Gericke (its conductor from 1884-89 and from 1898-1906).

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CONCERT HALL ACOUSTICS

By Leo L. Beranek

Mr. Beranek, an expert acoustician, has served as consultant on several of the halls designed for Lincoln Center of the Performing Arts. It was he who designed the acoustical canopy for the Music Shed at Tanglewood. The President of the firm of Bolt, Beranek and Newman, Inc. of Cambridge, Massachusetts, he has studied the principal music halls of the world (including Symphony Hall) and has written a book reporting his findings, "Acoustics for Halls of Music," which is to be published this year by John Wiley and Sons. The following is an advance excerpt from the book, reprinted from the "Saturday Review" of November 25, 1961.

"But I don't want to hear a pin drop," exclaimed Eugene Ormandy, throwing his arms upward for emphasis. "I want to hear the orchestra!" This explosive remark was made by Mr. Ormandy to the manager of a world-famous modern concert hall who had just said that his hall had "perfect acoustics because everywhere in it one can hear the sound of a pin dropped on the stage." Mr. Ormandy shares the belief of most other informed listeners that excellent acoustics for music are not simply a matter of the projection of faint sounds from the stage to the rearmost seats.



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What are good acoustics for music? Is there agreement on which halls are good and which are not? Are there several kinds of good acoustics just as there are good white wines and good red wines? The literature offers no satisfactory guidelines. Most written discussions of acoustics for music either express one person's opinion based on his own listening or conducting experience, or they conclude from randomly collected statements that there is no rhyme or reason whatsoever to the subject.

I accept the fact that there are debates about acoustical quality. But I do not agree with those people who deny the existence of "good" and "bad" and think it a mere matter of taste. If that were the case, acoustics would stand alone as the one thing in the world not possessing different kinds or degrees of quality.

It was early in November, 1955, that I settled back in my favorite lounge chair before a warm fire to enjoy a then current issue of *The New Yorker*. My peace of mind evaporated as I came to this passage:

"Most of the people who have set themselves up as consultants on matters of acoustics contend, not unnaturally, that by applying certain laws of physics and using certain testing devices they can determine in advance how hospitable to sound a new auditorium will be. The fact is, however, that several auditoriums built in Europe recently under the guidance of consultants who presumably applied the laws of physics and used the testing devices have turned out to have dreadful acoustics.

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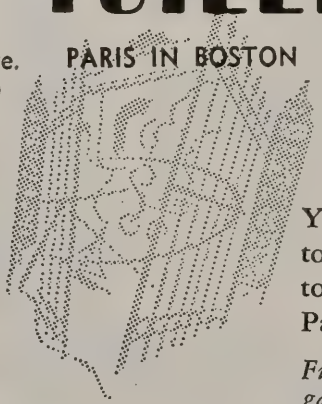
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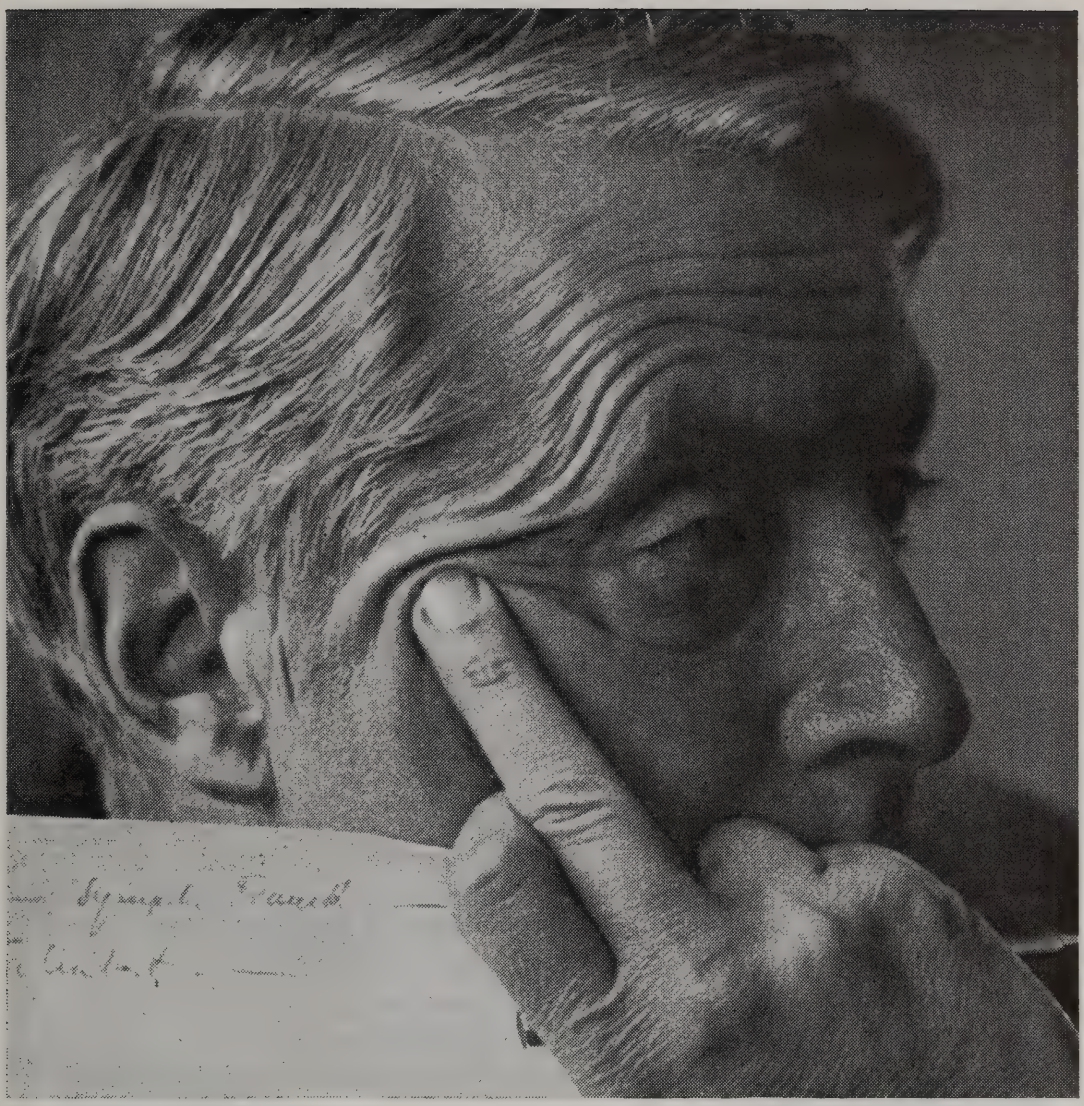


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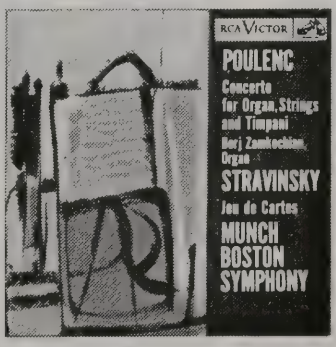
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When the . . . new concert hall, which was hailed in advance as . . .'s finest auditorium, opened last year, it proved to be an acoustical atrocity . . .; Although years of acoustical study had gone into the design of the building, it was discovered after the first few concerts that [numerous changes had to be made]. This has been helpful, but the acoustics are still far from satisfactory. The sad truth is that while scientists in many fields can foretell with unvarying accuracy what will result from a combination of known factors, those who specialize in acoustics seem to be on no surer footing in making their forecasts than meteorologists are in making theirs. From the evidence, it appears that no one can say for sure what the acoustical qualities of an auditorium will be until it is finished, furnished, heated, and filled with musicians, music, and listeners. And if the qualities turn out to be disappointing, it will very likely be expensive to correct them—if it can be done at all."

This article was written about a concert hall dedicated a year earlier in another country, but the condemnation of modern acoustics—my field—cut deep. Reaching for a pencil, I jotted down the cities in which halls that I knew had been built since 1900: Paris, Copenhagen, Berlin, Munich, Liverpool, London, Caracas, Turku, Gothenburg, Chicago, San Francisco, Rochester, and Cleveland. I was forced to admit that only two halls were relatively free from criticism, and in one of them draperies were being hung in an attempt to improve musical balance and blend.

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I asked myself, "What is wrong with our knowledge of acoustics?" We had entered the twentieth century auspiciously, with the opening of Symphony Hall in Boston, one of the world's finest. Its acoustical consultant, Wallace Clement Sabine, had already become famous through his basic paper on "Reverberation" that first appeared in the *Proceedings of the American Institute of Architects* in 1898. Everyone believed that the essential factors of musical acoustics were then formulated. Sabine's papers, published during the next fifteen years, became the Bible for his followers. His formula for reverberation time and his measured sound absorption coefficients for audiences, brick, glass, plaster, and wood are still listed as authoritative in current texts. But something was wrong. Subsequent halls were not so successful as Boston's and for what reasons nobody was sure.

The New Yorker had thrown down the gauntlet. It gradually dawned on me that I probably was in a unique position to accept the challenge. Not only did I have advanced training in acoustics and extensive practical experience, but I had played in Cornell's and Harvard's symphony orchestras as a student and had attended musical performances in Boston, New York, and London regularly. Further, the international meetings on acoustics, which began after World War II, had brought me into contact with acousticians who had access to

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modern electronic equipment and who would be willing to help me obtain acoustical data on halls in other countries. Most important, I had reason to go to Europe and South America often on business and could easily arrange to hear music in several additional halls during each trip. I resolved to journey to as many of the world's well-known halls as possible and listen to music in them; to collect architectural drawings and photographs; to take acoustical data; to interview conductors, musicians, music critics and experienced listeners; and to use these findings to confirm or destroy old beliefs and to build a new understanding of acoustics, if possible.

In the next six years, I traveled in twenty nations on five continents: I heard music in over sixty halls, as far north as Helsinki and Turku, as far south as Buenos Aires, as far east as Moscow and Jerusalem, as far west as San Francisco.

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What has all of this activity accomplished? First, I found that the technical and popular literature is dotted with erroneous data, inaccurate estimates, and possibly some deception. Reliable acoustical data were obtained. Because additions and changes are constantly being made in halls, I have with the help of Wilfred Malmlund checked drawings against recent photographs and revised them where necessary. I have personally measured the dimensions of orchestra pits, stage enclosures, and spacings of audience seats, climbed through attics and prowled in stagehouses, and probed walls, ceilings, and balcony fronts to identify materials positively. I listened to music in several locations in each hall and attempted to identify those factors in the architecture that influenced the sound. Later the acoustical data, drawings, and architectural details that were accumulated were sent to scientists and hall managers (or their architects) for checking.

Looking back, the difficult part of these years has not so much been collecting the data but rather living with previous decisions. As an example, a hall for which my firm was acoustical consultant was scheduled to open several years after the beginning of this study. Years before, the building committee, the architect, and I had gone through the literature of acoustics. We had explored the on-tour experiences of the resident orchestra. For esthetic reasons and audience comfort,

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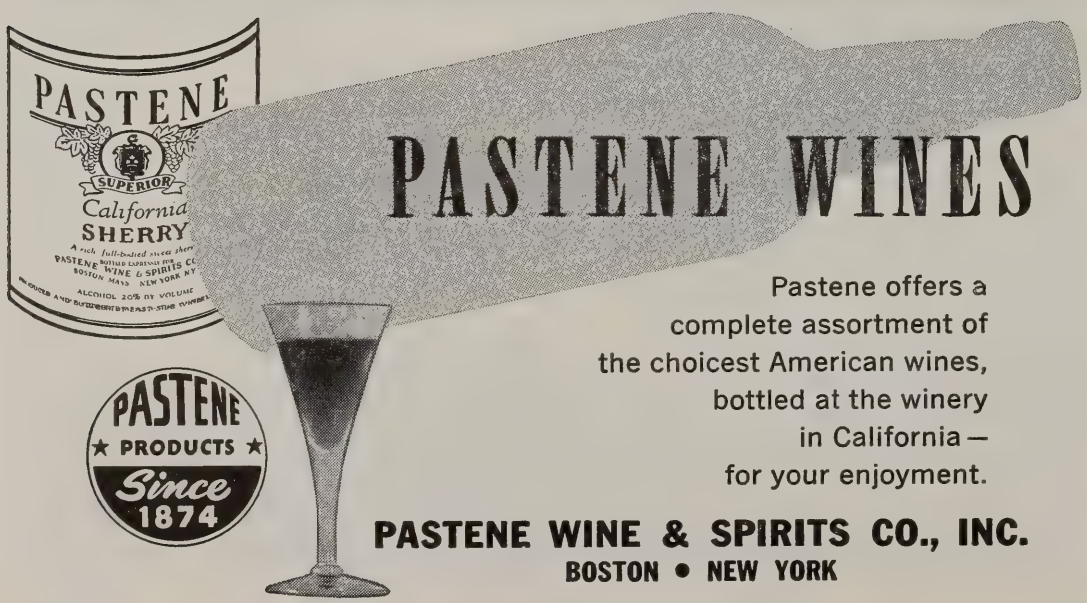
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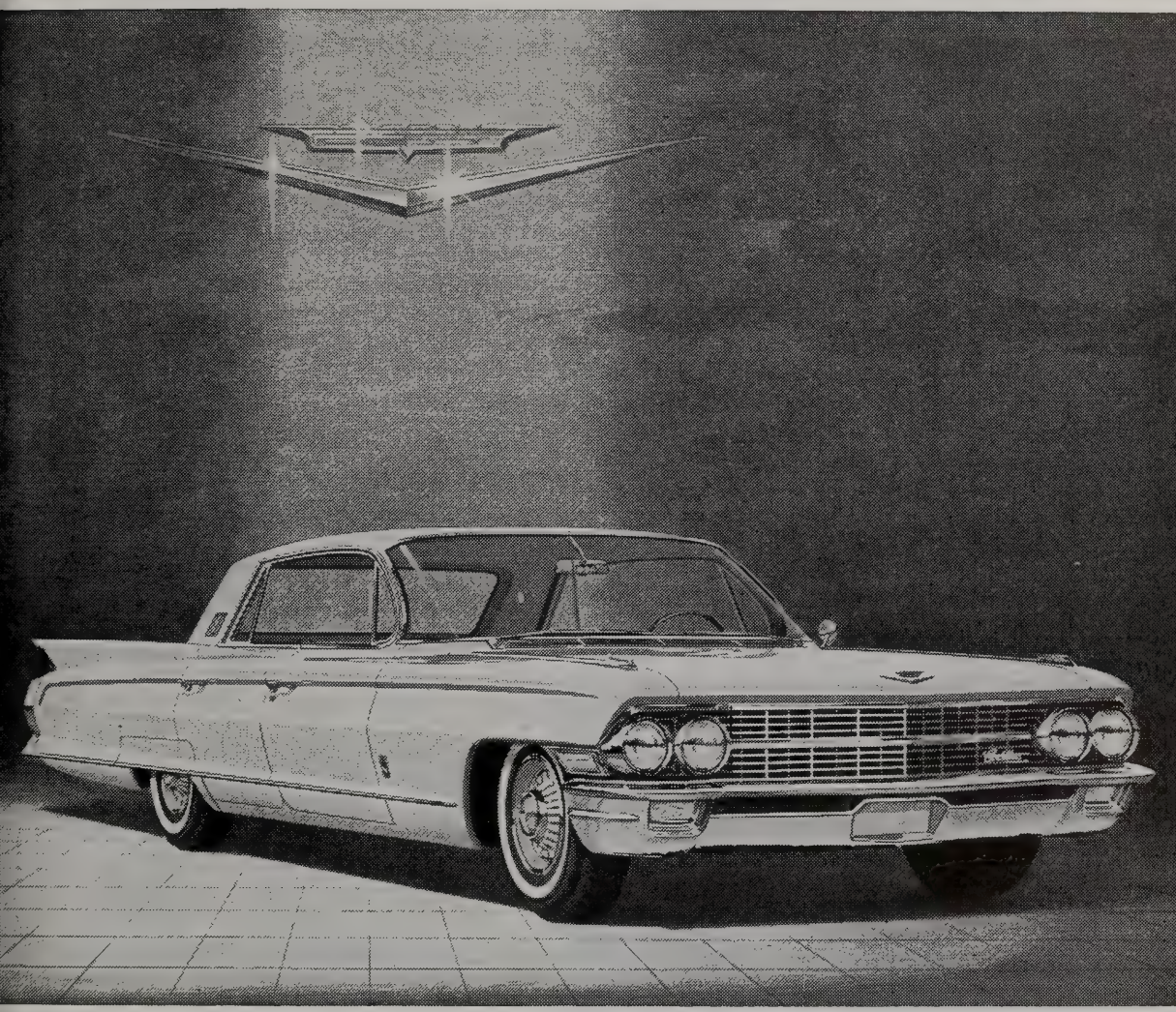
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it was finally decided not to build a modified version of Boston's Symphony Hall, but rather to use a modern, low-ceilinged auditorium (which the orchestra and its musical consultant had become acquainted with on tour) as a general model. I could find nothing in the literature to recommend against this decision. But, by opening day, my interviews and data were beginning to show that the new hall would not rank among the world's great. It was too late to make changes; the interior was nearly finished. Thus, at the very moment that I was casting off the bonds of acoustical tradition from the first half-century, I was being branded as their exponent.

As I write this page, I have before me two sentences from a recent article in SR by Irving Kolodin in relation to the hall just discussed. He says, "But the music tends to spread out and dissipate in the modified U-shaped room. . . . There would seem to be some relatively simple solution to this problem, and it is likely to be achieved once the acousticians and their graphs have been retired to a proper place of honor in history." I hope that my colleagues and I are not about to be retired, but if we are, who should take our place? Remember, it was the esthetic and comfort factors that determined the Committee's choice between Symphony Hall and the modern model. Only study, knowledge, and experiment using the scientific method will permit

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substitution of other bases for decisions. The choice is not between acousticians and oracles, but between valid and invalid knowledge.

In 1959, the first two major results of my studies were made public. One was disclosed on July 11, the day the new orchestra enclosure and canopy for the Tanglewood Music Shed in Lenox, Massachusetts, were dedicated. This modification of a previously criticized concert hall has received enthusiastic reviews from the start. The success of the canopy makes it apparent that it is now possible in other than narrow, rectangular halls to have a fine acoustical environment for symphonic music. On September 5 the second result was disclosed in a paper presented orally at the Third International Congress on Acoustics at Stuttgart, titled "Audience and Seat Absorption in Large Halls." I showed from measured data that, with row-to-row and seat-to-seat spacing found in modern halls, audiences absorb 50 to 75 per cent *more* sound energy than is shown in tables given in handbooks on acoustics. Hence, a hall that by the old tables would be expected to have a reverberation time of 1.9 seconds has, in actuality, a reverberation time of 1.5 seconds. The difference between 1.9 and 1.5 seconds is the difference between a "live" hall and a "dry" hall, and today's conductors prefer a live environment for concerts by large symphonic orchestras.

I have collected new information affecting the shape, materials, balconies, stage enclosures and seating design of halls for music. Most

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significant, I believe, is the identification of a dozen independent attributes of musical acoustics and the development of a procedure for using them to arrive at overall rating numbers for halls for music. Thus the architect today should be able to navigate through the shoals of architectural acoustics with the more certain aid of his acoustician pilot.

In connection with my survey a wide range of opinion in the musical world has been systematically sought in detail. Twenty of the world's leading conductors and twenty-one leading music critics in the United States, Canada, and England have been interviewed.

The principal discovery of these researches is the predominant importance of acoustical intimacy in setting the quality of a hall. This finding signifies that an excellent hall for music must either be small or narrow, or else have hanging panels below the main ceiling to provide reflections similar to those that would occur from the side walls of a small hall. The main ceiling must be high to preserve the necessary liveness (reverberation time) in the room.

Another discovery is the relatively large importance that low-frequency (bass) reverberation in the hall plays in contributing warmth to the music.

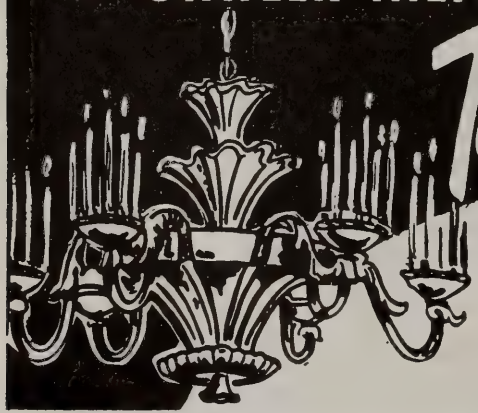


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"THE Germans, as we all know," said Igor Stravinsky in his series of lectures, *Poetics of Music* at Harvard (1947), "honor their three great B's. On a more modest plane we shall select two B's for the needs of our argument."

Stravinsky's "B," favored over Beethoven, was Bellini. "Bellini inherited melody without having even so much as asked for it, as if Heaven had said to him: 'I shall give you the one thing Beethoven lacks.'" And in Beethoven, according to Stravinsky, "we have one of the greatest creators of music who spent his life imploring the aid of this gift which he lacked. So that this admirable deaf man developed his extraordinary faculties in direct proportion to the resistance offered him by the one he lacked, just in the way that a blind man in his eternal night develops the sharpness of his auditive sense." He added that Beethoven's "greatness derives from a stubborn battle with rebellious melody."

Stravinsky, who has been known to deliver challenging polemics in plying an æsthetic case, may not have expected his audience in Sanders Theatre to swallow this one whole. We all know that Beethoven's sketchbooks are a record of protracted struggles to arrive at his themes;

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whether he was waging a "stubborn battle" to overcome the "lack" of a gift of melody is another matter. Stravinsky was led into this theory by his endeavor to exalt melody; full phrased, amply molded melody as the true crown of the art of music.

Beethoven's melodic gift is too obvious to be denied. What he did not cultivate was the rounded, periodic *cantilena* of the Italian opera composers. If he had had occasion to write such a melody he could perhaps not have matched Bellini's *"Casta Diva"* (nor could Stravinsky for that matter). What Stravinsky did not specifically admit was that Beethoven did not think vocally. Instrumental voices were instinct with his whole nature. When he was called upon for the human voice, as in his songs, *Fidelio,* the Masses, the Ninth Symphony, the instruments had the thesis most of the time. The voice parts often accommodate the instrumental development – reinforce rather than lead. On the other hand, one cannot begin to list the instrumental works where the melodic line is sustained in continuous instrumental song, far richer in range and multiplicity of parts than vocal song.

It is true that Mozart had something that Beethoven had not – he was the supreme vocal melodist. He can capture us with the first phrase of an air even before it is fully laid forth. With Beethoven this never happens. Symphonic melody being a different species, the initial theme

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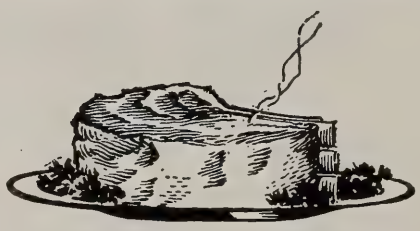
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appears as a motto, a promise, which achieves indelible beauty only as it is manipulated in development. If a listener could hear the opening theme of the *Eroica* Symphony without any foreknowledge of what is to happen to it later, it would seem nothing more than the chance parts of a tonic chord. The opening of the Fifth Symphony is nothing but a sequence of thirds. Themes of the Seventh are really propulsive rhythms which engender melody. A singer could convey very little of their beauty, and would be quite at a loss to give any idea of the succession of harmonies which begin the slow movement of the *Appassionata* Sonata. These are wonderful melodies as we come to know them instrumentally. Even a theme conceived in the form of an air, as in the *Cavatina* of the Quartet, Op. 130, the *Canzona* of the A minor, the slow movement of the last Quartet, the Andante cantabile of the *Pathétique* Sonata — these and many other slow movements are approximations of vocal arias, lifted to a higher level by instrumental treatment.

The emergence of melodic beauty in the developments might let a glimmer of light into the impenetrable mystery of the gradual and painstaking evolution of Beethoven's greater music through many transformations in the sketchbooks. Beethoven wrote more than once in his letters that to him the greatest difficulty was to get started on a composition. When once he had the themes as he wanted them, the

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score progressed fairly effortlessly. This might well mean that the basic conception had taken place in the preliminary fixing of the themes. An indication of this was once made by Beethoven to the Darmstadt composer, Louis Schloesser, if that gentleman has reported him fairly:

"I carry my thoughts about me for a long time, often a very long time, before I write them down. Meanwhile my memory is so tenacious that I am sure never to forget, not even in years, a theme that has once occurred to me. I change many things, discard and try again until I am satisfied. Then, however, there begins in my head the development in every direction and, insomuch as I know exactly what I want, the fundamental idea never deserts me — it arises before me, grows — I see and hear the picture in all its extent and dimensions stand before my mind like a cast and there remains for me nothing but the labor of writing it down, which is quickly accomplished when I have the time, for I sometimes take up other work, but never to the confusion of one with the other. You will ask me where I get my ideas? That I can not tell you with certainty; they come unsummoned, directly, indirectly — I could seize them with my hands out in the open air; in the woods;

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while walking; in the silence of the night; early in the morning; incited by moods which are translated by the poet into words, by me into tones – sound and roar and storm about me until I have set them down in notes."

The sketchbooks show through all their maze of notated memoranda that a theme was usually weak and insignificant in its first stages, and only through many transformations reached its final pregnant form, as if ripe for development. One has the impression less of growth than of the gradual uncovering by the composer of what lay deep within himself. The sketches give no hint that he was consciously working upon the course of the development to come. He would readily lay one work aside for another if it failed to grow, knowing that he could pick it up later and at will; not only without loss in the interval, but with the solution that had evaded him at the moment. A vocal theme would not have presented this problem.

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Beethoven thus needed time, much time, for the growth of his more important scores. Their progress could not be hurried. If they were, a pointless occasional piece would result. In this sense such scores as the *King Stephen* or *Ruins of Athens* overtures, the oratorios *Christ on the Mount of Olives* or *The Glorious Moment* are simply works that were not given time to ripen. Beethoven knew this well, he knew by experience that a fee in hand was far more convenient than the efforts to collect on a score that was advancing at its own deliberate pace, and more likely than not, in its own non-popular direction. This does not mean that while struggling with his slow-growing scores he had a definite goal or even a sure sense of direction. The Ninth Symphony is of course the most striking instance of this. It is a rather natural assumption as one listens to the Ninth that the composer, carried by an overwhelming impulse of fervor for the liberation of all mankind, marched firmly and surely to his goal. It was not so. He had been attracted by Schiller's poem for years, but had composed most of this symphony before he decided to introduce it in the finale, and even afterwards contemplated the substitution of an instrumental finale. There are many such instances where he hardly knew just where he was going until the project got well under way.

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The *Choral Fantasia* is an instance of Beethoven groping in the direction of a magnificent concept which he only later realized. The *Choral Fantasia,* composed in 1812, was similar to the destined Ninth Symphony to be completed twelve years later. There are actually close thematic resemblances between this and the Ninth. The introduction of a final chorus in a symphony was an unprecedented, at first a fortuitous thought, which an insipid text could not lift to a significant message. There are several reasons for the comparative failure of the *Choral Fantasia.* One is that the composer of the Fifth and Sixth Symphonies was not yet ready for this kind of vast undertaking. Another is that it was composed under the pressure of a pending performance. The score had no time to "ripen."

Not only did the thematic notation for a new work crystallize slowly; plans for new works, particularly those involving texts, he entertained only vaguely, with little apparent sense of their suitability. In *Fidelio* he was fortunate to have a text which stirred him. He was eager to follow *Fidelio* with another opera, that most profitable of forms. He seems to have had little if any idea of what might be a congenial subject. One shrinks from the thought of the years he might have spent on such subjects which he seriously considered as *Romulus, The Ruins of Babylon,* and *Macbeth.* Whether or not he intended to keep his promise to set *The Victory of the Cross* as an oratorio for the *Gesell-*

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schaft der Musikfreunde, he did no more than to accept his fee. His mention of a *Faust* Symphony in his last years was certainly in the category of vague thoughts. He had the highest respect for poets, Goethe in particular; he read and admired the great literature of the past. In his tonal thinking a word would become a rhythm, an instrumental figure. Extended verses were not readily accommodated in his tonal world. The directing force that guided his hand from dark, groping beginnings to sure, unerring, beautifully molded, finely explicit ends is a puzzle which no one will solve, not even the psychologists. It leads us to wonder whether "inspiration," that romantic concept of the functioning composer, so cleverly dismissed by Stravinsky as an absurdity, might not have something to it after all.

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Beethoven's "Emperor" Concerto was completed in the year 1809. Its first performance took place in Leipzig probably in the year 1810 when Johann Schneider was the pianist. The first performance in Vienna was on February 12, 1812, Karl Czerny taking the solo part. The first performance by the Boston Symphony Orchestra was on January 27, 1882, Professor C. Baermann, soloist. Subsequent soloists performing the concerto with this Orchestra in Boston have been Carl Faelten, Adele aus der Ohe, Eugen D'Albert, Helen Hopekirk, Ignace Paderewski, Frederic Lamond, Ferruccio Busoni, Wilhelm Bachaus, Teresa Carreño, Leonard Borwick, Harold Bauer, Josef Hofmann, Alfred Cortot, Rudolph Ganz, Walter Gieseking, Leonard Shure, Jesús María Sanromá, Rudolf Serkin, Alexander Borovsky, Nadia Reisenberg, Clifford Curzon, Robert Casadesus. The last performances in this series were on November 29–30, 1957, when Claudio Arrau was the soloist.

The instrumentation calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to the Archduke Rudolph, of Austria.

NOTATIONS for the last of Beethoven's piano concertos appear in the sketchbooks of 1808, together with sketches for the Choral Fantasia. Evidently he put his ideas for the concerto aside, to resume and complete the work in the summer or early autumn of 1809. The conditions in Vienna at that time were anything but conducive to creative contemplation, and it is additional proof of Beethoven's

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The vanguard of the French army marched upon Vienna, and when the Archduke Maximilian refused to capitulate, erected a battery on the Spittelberg and opened fire on the night of May 11, with twenty howitzers. The population crowded indiscriminately into every possible underground shelter (a reminder to us that methods of warfare have since changed only in the direction of deadliness). Beethoven's windows on the Wasserkunst Bastei, chosen for their outlook, were in direct line of the bombardment. He fled to the house of his brother Karl on the Rauhensteingasse, and crouched in the cellar, holding a pillow over his head to spare his poor, sensitive ears the pain of the concussive reports. Shells were fired into the city without cessation through the night. Many houses burst into flames; wounded civilians were carried through the streets to safety. On the following afternoon, Vienna capitulated — it could have done nothing else — and forthwith endured the French occupation for the two months that remained of the campaign. Napoleon set himself up in state at the Schönbrunn Palace once more. General Andréossy had issued a proclamation to the inhabitants of Vienna, assuring them of the good will of his sovereign the Emperor Napoleon, "King of Italy, Protector of the

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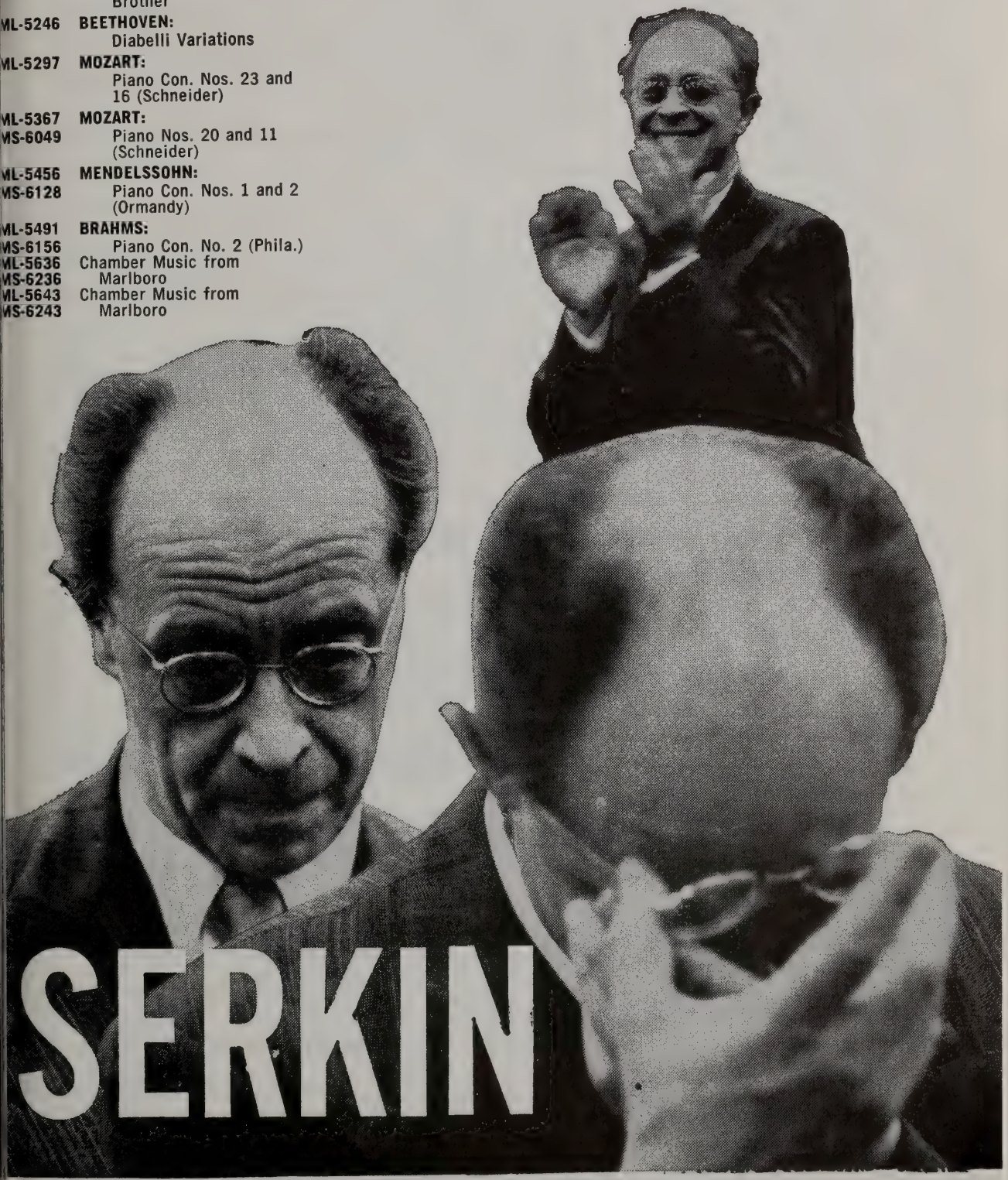
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Confederation of the Rhine." On May 15th the Commandant Razout quartered the soldiery upon all lodgings in Vienna. Next, a levy was imposed upon house rentals, whereby a quarter of Beethoven's rent money went to the conquerors. Beethoven's well-born acquaintances had for the most part fled to other parts. The parks about Vienna, his favorite haunts in the summer season, were closed to the public until the end of July. Young Rust met him one day in a coffee-house and saw him shake his fist at a passing French officer, with the exclamation: "If I were a general, and knew as much about strategy as I know about counterpoint, I'd give you something to do!"

In spite of these disturbing conditions, Beethoven probably completed the *"Lebewohl"* Sonata at this time, as well as this Concerto and the String Quartet, Op. 74 (called the "Harp Quartet"); he also devoted many hours to the laborious task of copying extracts from earlier musical theorists for the use of his aristocratic pupil of twenty-two, the Archduke Rudolph. It was to the Archduke that Beethoven dedicated the Concerto, and the Sonata as well, the titles of the movements — "Farewell, Absence, and Return" — being occasioned by this gentleman's flight from existing conditions in Vienna. The tonality of E-flat seems to have possessed Beethoven at the time, for the Concerto, the Sonata, and the Quartet are all in that key.

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The Concerto was performed at Leipzig by Johann Schneider, probably towards the end of 1810, about the time it was sent to the publisher. The concert was reported a success, the *Allgemeine Musikalische Zeitung* stating that a numerous audience was moved to "a state of enthusiasm that could hardly content itself with the ordinary expressions of recognition and enjoyment." The first Viennese performance, and the first over which Beethoven himself had any direct supervision, was on February 12, 1812. Beethoven's career as pianist had ended on account of his deafness, and the honors on this occasion fell to his pupil, Karl Czerny. The concert was "for the benefit of the Society of Noble Ladies for Charity." At this affair three tableaux were shown, representing three pictures by Raphael, Poussin, and Troyes, as described by Goethe in his *Elective Affinities*. "The pictures offered a glorious treat," wrote Theodor Körner in a letter, "a new pianoforte concerto by Beethoven failed." And Castelli's *Thalia* gives the reason: "If this composition, which formed the concert announced, failed to receive the applause which it deserved, the reason is to be sought partly in the subjective character of the work, partly in the objective nature of the listeners. Beethoven, full of proud confidence in himself, never writes for the multitude; he demands understanding and feeling, and because of the intentional difficulties, he can receive these only at the hands of the knowing, a majority of whom is not to be found on such occasions."

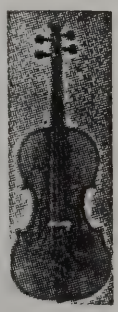
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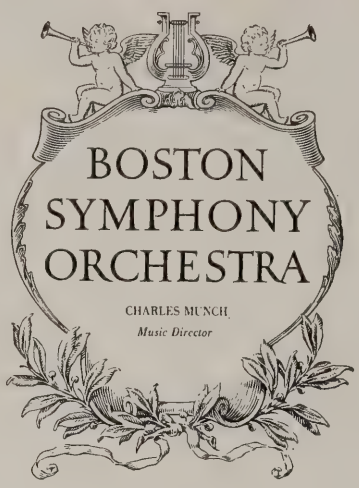
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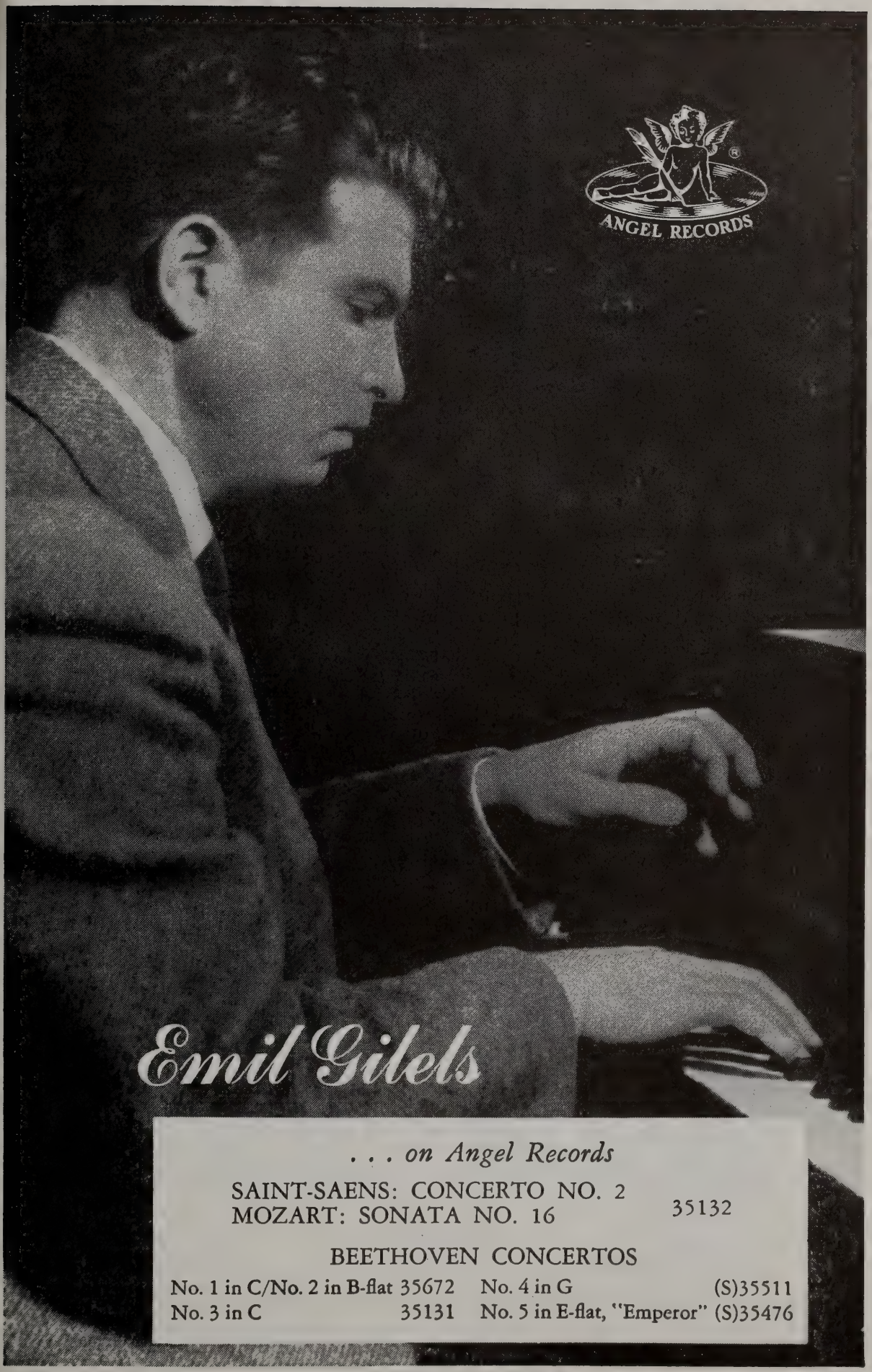
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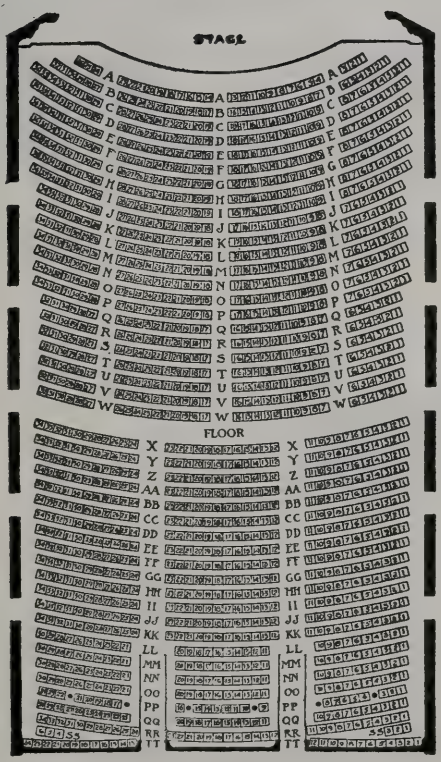
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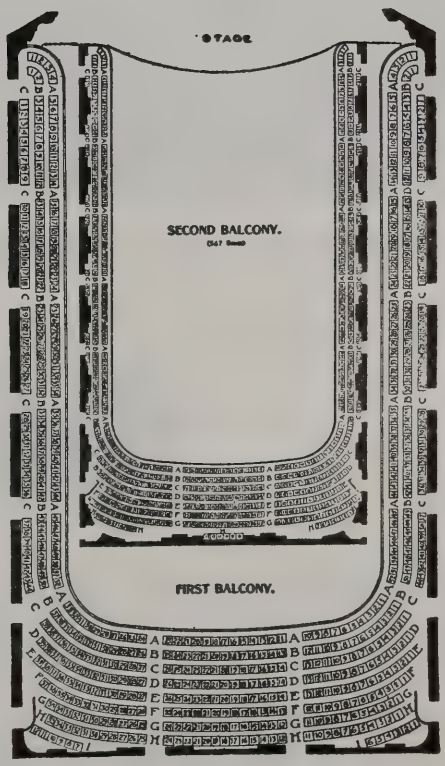
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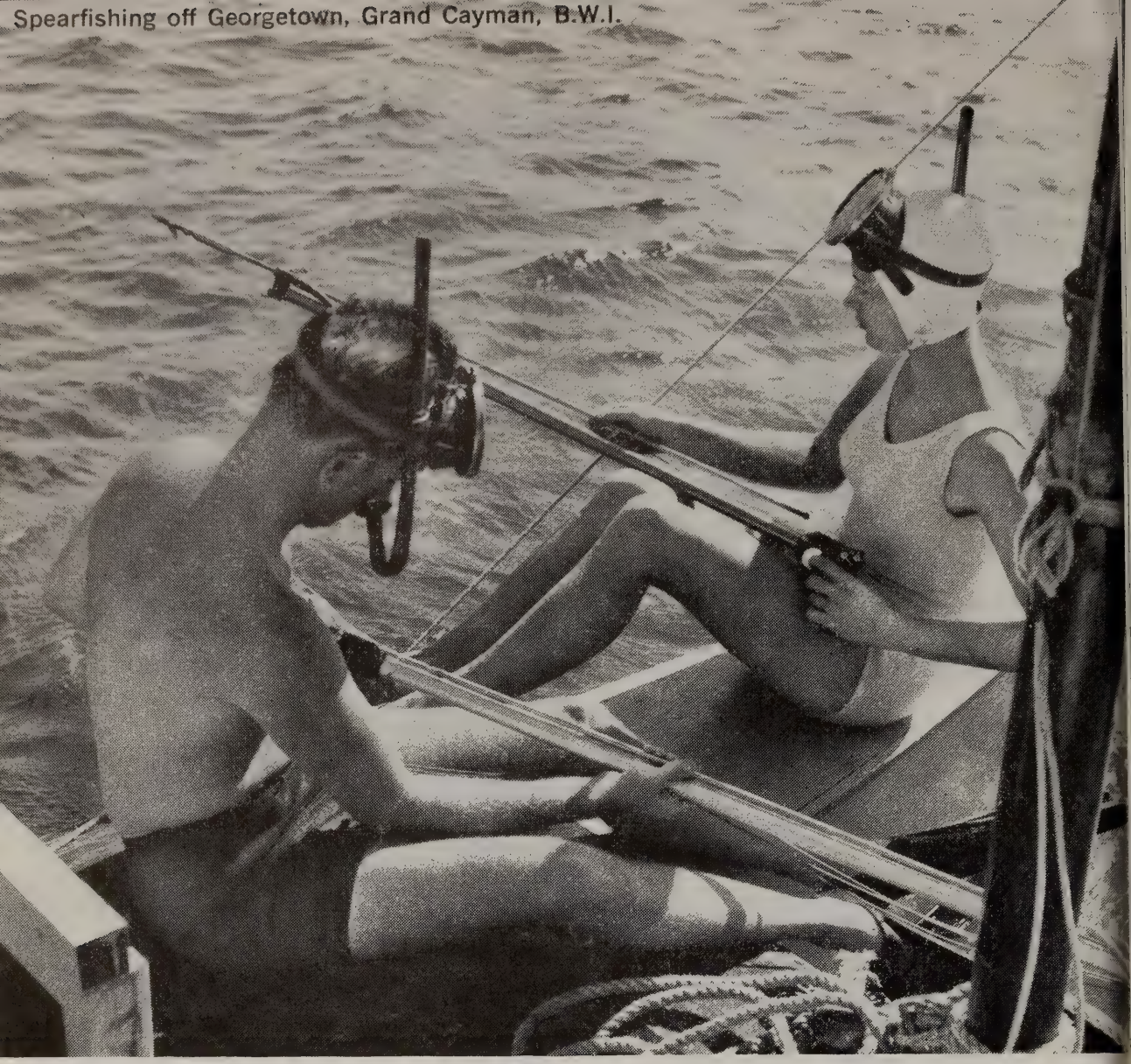
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FRIDAY AFTERNOON, February 16, *at* 2:15 *o'clock*

SATURDAY EVENING, February 17, *at* 8:30 *o'clock*

Handel Suite for Orchestra, from "The Water Music"
(Arranged by Sir Hamilton Harty)

I. Allegro
II. Air
III. Bourrée
IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

Martinu "Fantaisies symphoniques" (Symphony No. 6)

I. Lento; Allegro; Lento
II. Allegro
III. Lento; Allegro

INTERMISSION

Dvořák *Concerto for Cello, in B minor, *Op.* 104

I. Allegro
II. Adagio ma non troppo
III. Finale: Allegro moderato

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BACH—Violin Concerto in A minor

MOZART—Adagio for Violin and Orchestra in G major, K. 261

MOZART—Rondo for Violin and Orchestra in C major, K. 373

BRAHMS—Violin Concerto in D major, Op. 77

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(To follow a tour of Hartford, New Haven, New York, New Brunswick, Brooklyn, February 19–24)

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SATURDAY EVENING, MARCH 3, *at* 8:30 *o'clock*

CARLO MARIA GIULINI, *Guest Conductor*

ROSSINI Overture to "L'Italiana in Algeri"

GHEDINI Sonata da Concerto, for Flute and Orchestra
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TCHAIKOVSKY Symphony No. 2, in C minor, *Op.* 17
I. Andante sostenuto
II. Andantino marziale
III. Scherzo: Allegro molto vivace
IV. Finale: Moderato assai

INTERMISSION

VERDI Three Sacred Pieces
Stabat Mater, for Chorus and Orchestra
(First performance at these concerts)
Laudi alla Vergine Maria (from Dante's "Paradiso"), for Chorus à Cappella
(First performance at these concerts)
Te Deum, for Double Chorus and Orchestra

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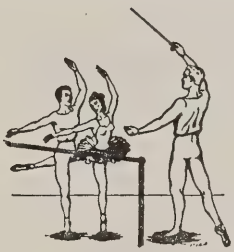
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LORIN HOLLANDER

Bach, Chromatic Fantasy and Fugue; *Schumann,* Carnaval; *Chopin,* Barcarolle; A-flat Major Polonaise; *Debussy,* Four Preludes; *Liszt,* Hungarian Rhapsody No. 15

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MAR. 7 Wed. Eve. SYMPHONY HALL

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EUGENE ORMANDY, *Conductor*

Beethoven, Overture to "Egmont"; *Berg,* Three Pieces from "Lulu"; *Hindemith,* "Mathis der Maler"; *Brahms,* D Major Symphony

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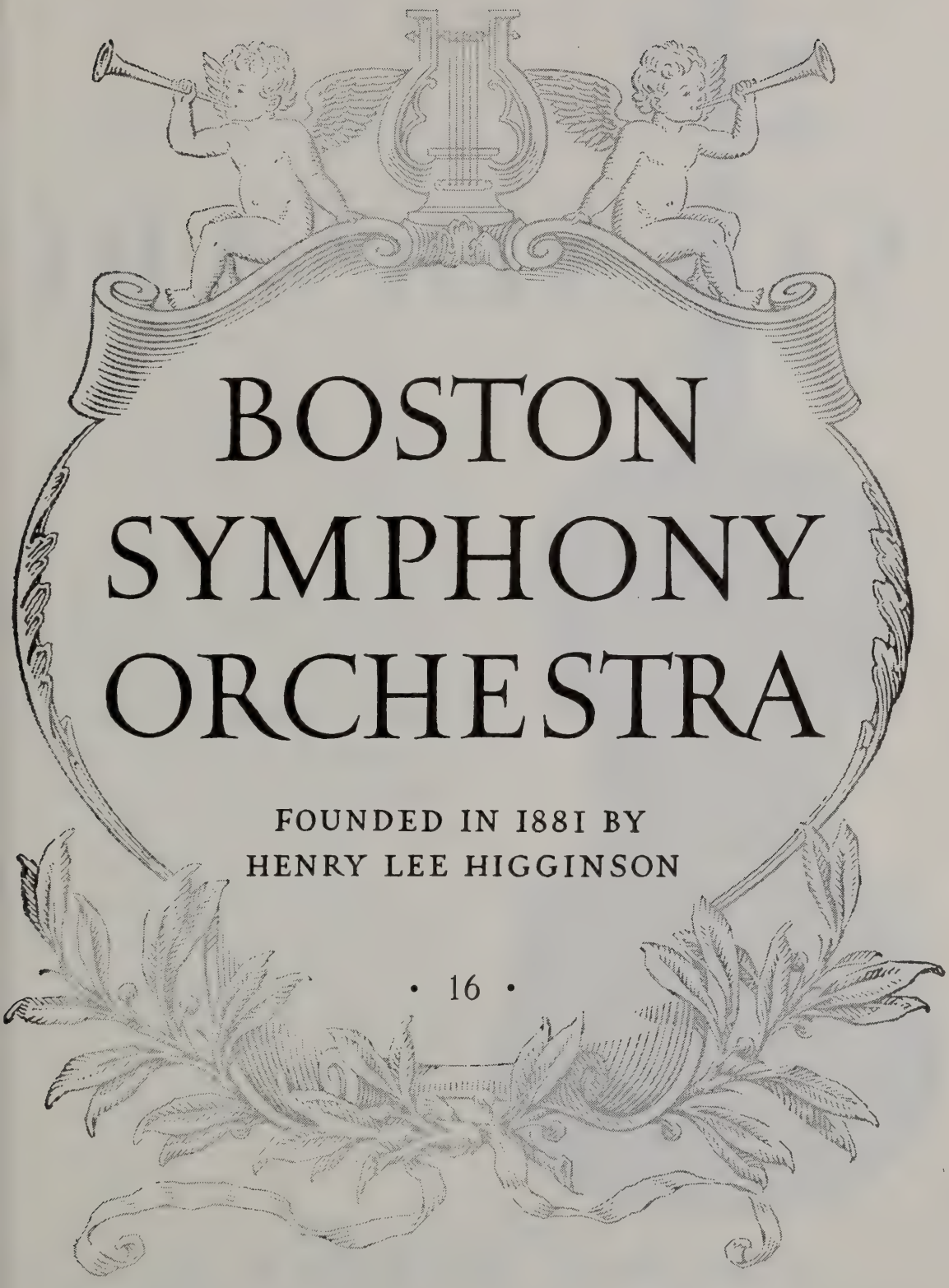
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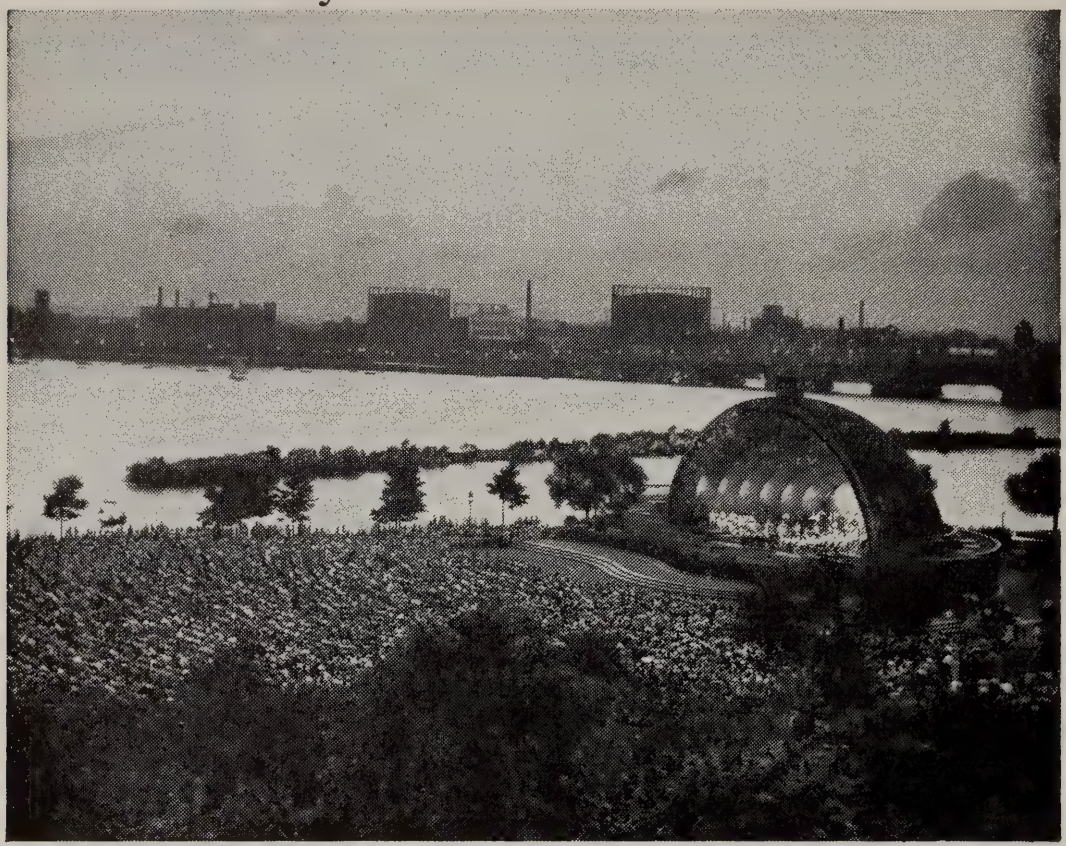
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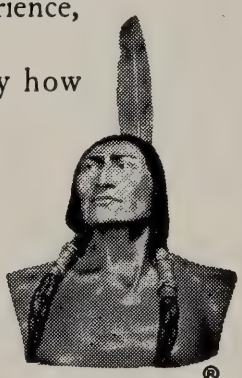


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EXHIBITION

The paintings now on view in the Gallery have been selected by the Institute of Contemporary Art of Boston from its Art Rental Gallery.

• •

NEW TRUSTEES ELECTED

Two new members, Mrs. James H. Perkins and Mr. Abram Berkowitz, have been elected to the Board of Trustees of the Boston Symphony Orchestra. Mrs. Perkins has long been prominent in the civic affairs of Greater Boston, and is a member of the Executive Committee of Children's Hospital. She is the first woman to serve on the Board.

Mr. Berkowitz is a member of the law firm of Ropes and Gray, and a director of several corporations. He is a trustee and ex-president of Beth Israel Hospital, likewise of Temple Ohabei Shalom and the Combined Jewish Philanthropies of Greater Boston. He is a Fellow of Brandeis University and a member of the Visiting Committee of the Harvard Medical School.

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THE SOLOIST

André Navarra, born in Biarritz in 1911, spent his childhood in Toulouse. He studied at the Conservatory of that town, gave a recital at the age of eleven,

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and graduated at thirteen. He then made his way to Paris, where he entered the Conservatory, and since his parents were poor, earned a livelihood by playing in music halls and the like. He took a first prize and made his public debut in 1929, under Gabriel Pierné. His career as virtuoso was interrupted by the War, but expanded quickly in the ensuing years. In 1949 he became a professor at the Paris Conservatory, and also gives courses in interpretation at the Accademia Chigiana in Siena, Italy. He is now to make his first appearances in the United States.

• •

JACQUES IBERT

Jacques Ibert, who died in Paris on February 5, at the age of 72, was known to our audiences through the performance of much of his music: "Chant de Folie," "Escales," "Les Rencontres," "Féerique," "Concertino da Camera" (for Saxophone), Flute Concerto.

On the occasion of the 75th anniversary of this Orchestra he was commissioned to compose an orchestral work which he left uncompleted. He visited this country in 1950 to teach composition at the Berkshire Music Center in Tanglewood.

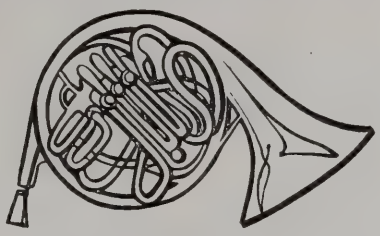
HARVEY E. GENEREUX

The Orchestra has suffered a genuine loss in the death of Harvey Genereux on February 6. As the baggage master, Mr. Genereux had the responsible duty of the transportation of the instruments when the Orchestra was on tour. He was seen on the stage between numbers at concerts whenever a rearrangement of the seating was needed. Mr. Genereux had been on the Symphony Hall staff since 1929.

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Sixteenth Program

FRIDAY AFTERNOON, February 16, *at* 2:15 *o'clock*

SATURDAY EVENING, February 17, *at* 8:30 *o'clock*

Handel Suite for Orchestra, from "The Water Music"
(Arranged by Sir Hamilton Harty)

I. Allegro
II. Air
III. Bourrée
IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

Martinu "Fantaisies symphoniques" (Symphony No. 6)

I. Lento; Allegro; Lento
II. Allegro
III. Lento; Allegro

INTERMISSION

Dvořák *Concerto for Cello, in B minor, *Op.* 104

I. Allegro
II. Adagio ma non troppo
III. Finale: Allegro moderato

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SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born in Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785–1797), and appeared in the complete works as edited by Chrysander.

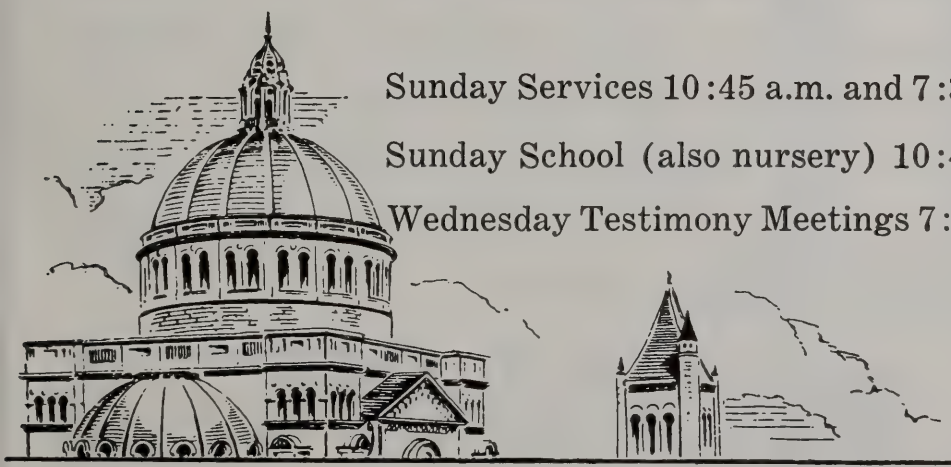
A suite from the Chrysander edition was performed on a swan boat in the Public Garden, Richard Burgin conducting members of the Boston Symphony Orchestra as an event of the Boston Arts Festival on June 20, 1958, and again on June 21, 1959.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani and strings (published in 1922). The Suite was introduced at these concerts December 22, 1949, repeated April 17, 1953, March 7, 1958, March 18–19, 1960. Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, March 18, 1927.

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

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the custom in his *Life of Handel* (1909): "The River Thames was then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their witcombats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."*

* Samuel Pepys, in his diary of an earlier date, tells how transportation by water was then common practice. He wrote (August 23, 1662) : "So we fairly walked it to White Hall, and through my Lord's lodgings we got into White Hall garden, and so to the Bowling-greene, and up to the top of the new Banqueting House there, over the Thames, which was a most pleasant place as any I could have got; and all the show consisted chiefly in the number of boats and barges; and two pageants, one of a King, and another of a Queen, with her Maydes of Honour sitting at her feet very prettily; and they tell me the Queen is Sir Richard Ford's daughter. Anon come the King and Queen in a barge under a canopy, with 1000 barges and boats I know, for we could see no water for them, nor discern the King nor Queen. And so they landed at White Hall Bridge, and the great guns on the other side went off."

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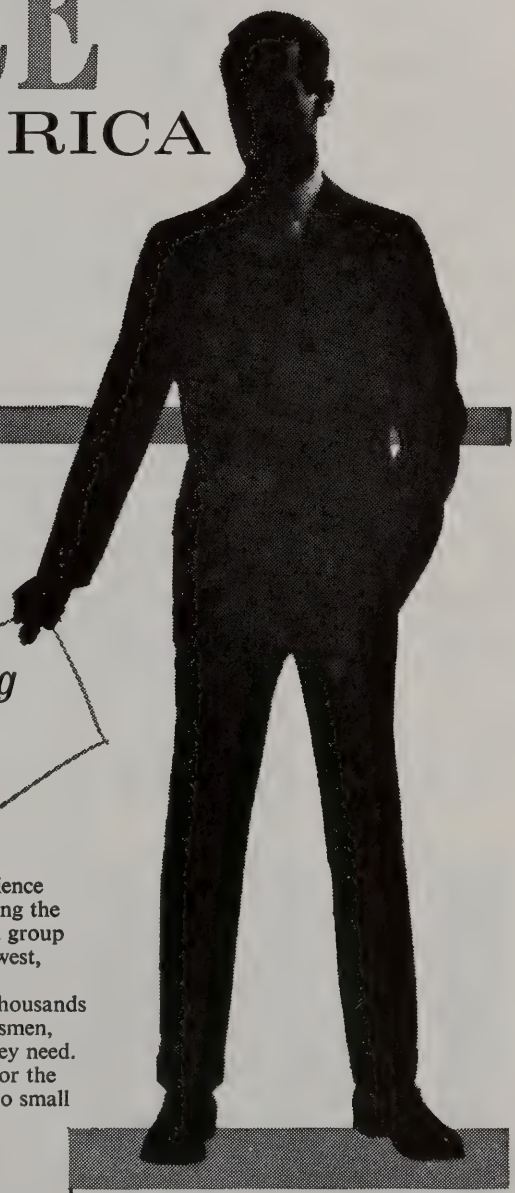
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Handel, serving as *Kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne,* and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his sonatas at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel

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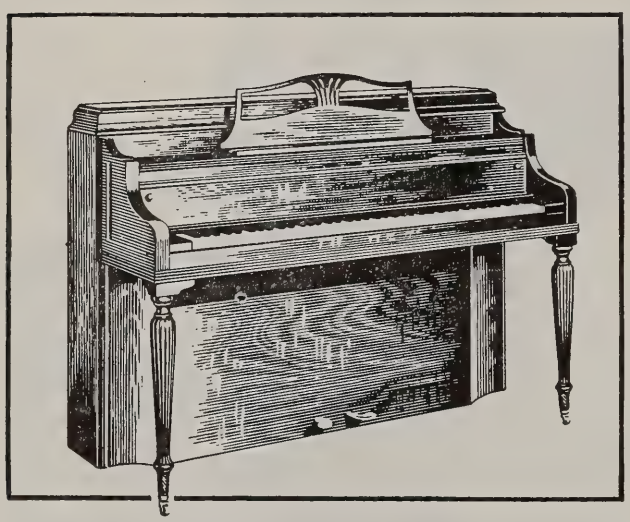
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himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed of his restoration. One was the Baron von Kielmansegg, Royal Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.*

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegg took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

* This unprepossessing couple had made their way in the monarch's wake to England, and were there heartily disliked. The Baroness was "the King's principal favorite," in the circumspect language of Felix Borowski (in the notes of the Chicago Orchestra), "whose code of morality did not rest on a higher plane than that of her husband." Others have spoken more freely about the relation to her half brother of this truly Hogarthian specimen of that lax era. Thackeray, in "The Four Georges," described her as "a large-sized noblewoman . . . denominated the Elephant," and Horace Walpole as a boy was terrified by her girth: "Two fierce black eyes, large and rolling beneath two lofty, arched eyebrows, two acres of cheeks spread with crimson, an ocean of neck that overflowed and was not distinguished from the lower part of her jaw, and no part restrained by stays—no wonder that a child dreaded such an ogress!"



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Another tale is even more specifically related in two accounts. One in the *Daily Courant* of July 19, 1717, refers to the Water Music as composed for and performed on July 17, 1717. The other was a report by Frederic Bonnet, envoy from the Duchy of Brandenburg to the English court:

"Some weeks ago the king expressed a wish to Baron von Kilmanseck [*sic*] to have a concert on the river, by subscription, like the masquerades this winter which the king attended assiduously on each occasion. The baron addressed himself therefore to Heidegger, a Suisse by nationality, but the most intelligent agent the nobility could have for their pleasures. Heidegger answered that much as he was eager to oblige his majesty, he must reserve the subscription for the big enterprises, to wit, the masquerades, each of which was worth from 300 to 400 guineas to him.

"Baron Kilmanseck, seeing that H. M. was vexed about these difficulties, resolved to give the concert on the river at his own expense and so this concert took place the day before yesterday. The king entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the king's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments, viz., trumpets, hunting horns, oboes,



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bassoons, German flutes, French flutes à bec, violins and basses, but without voices. The concert was composed expressly for the occasion by the famous Handel, native of Halle and first composer of the king's music. It was so strongly approved by H. M. that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

"The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the pleasure house of the late Lord Ranelagh at Chelsea on the river, to where the king repaired an hour after midnight. He left there at three, and at half past four in the morning H. M. was back at St. James'. The concert has cost Baron Kilmanseck £150 for the musicians alone, but neither the prince nor the princess took part in the festivities."

The *Daily Courant,* July 17, 1717, agrees with this and also states:

"Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A City Company's barge was employed for the music, wherein were fifty instruments of all sorts, who played all the way from Lambeth, while the barges drove with the tide without rowing as far as Chelsea, the finest symphonies, composed express for this occasion by Mr. Handel, which his majesty liked so well that he caused it to be played over three times in going and returning. At eleven his majesty went ashore at Chelsea, where a supper was prepared, and then there was another very fine

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consort of music which lasted till two, after which his majesty came again into his barge and returned the same way, the music continuing to play until he landed."

Writers on Handel have weighed the conflicting tales and lean towards the latter as more incontrovertible, especially when Frederic Bonnet, who was presumably a man of his word, wrote: *"Ce concert avait été composé exprès par le fameux Handel."* And yet the stories are not so irreconcilable. It may have required the three happy episodes to dispel a lingering coolness in the King, and as Herbert Weinstock has suggested in his valuable biography, Handel may have indeed composed a suite in 1715 and fresh music in 1717 on the strength of his first success. There can be no precise information about the original score, for the autograph and parts are lost, but twenty movements were published by Arnold in the first collected edition, and by Chrysander in 1886 – probably enough to have provided more than one royal Thames party, even though in each case the music went well into the evening. Early writers presumably did not know of these many movements and were accordingly misled. John Walsh published (in parts only) a short suite in 1720,* and on the strength of its popularity brought out in

* For "two french horns, Violins or Hoboys, Tenor and Thorough Bass for the Harpsichord, or Bass Violin." It is by no means certain that this was Handel's original orchestration.

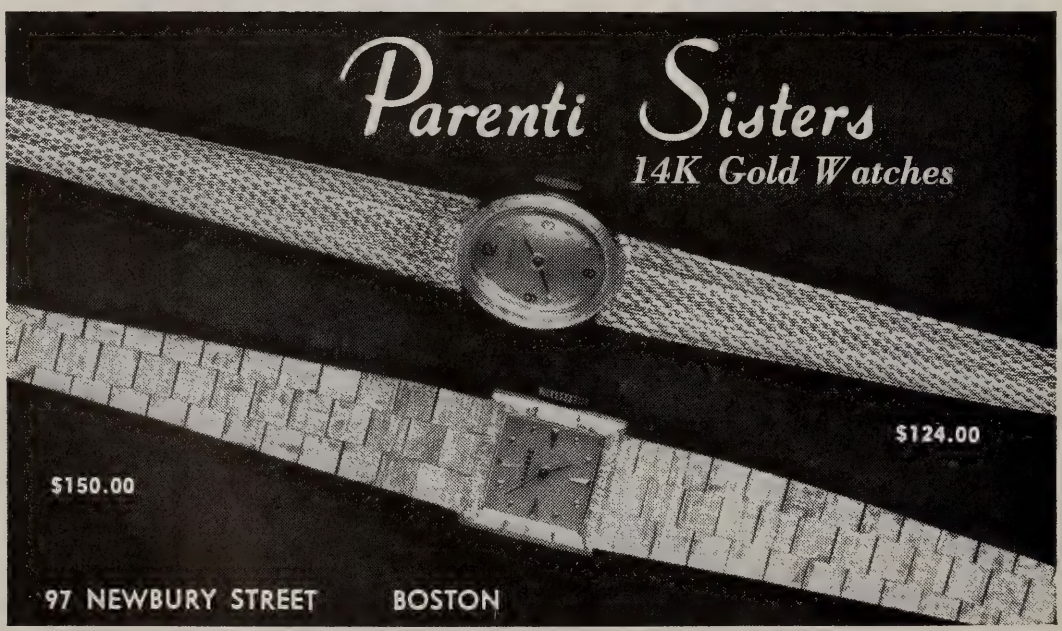
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1740 what he called "Handel's Celebrated Water Musick Compleat." But this was far from "compleat" — it had only eight movements.

Since the Water Music was intended for out-of-door uses, it naturally afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and with its limited open notes inadequate for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

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FANTAISIES SYMPHONIQUES (SYMPHONY NO. 6)

By BOHUSLAV MARTINU

Born in Policka, Czechoslovakia, December 8, 1890;
died in Liestal, Switzerland, August 28, 1959

The score is dedicated to Charles Munch, and to the Boston Symphony Orchestra on the occasion of its 75th anniversary. It was first performed January 7–8, 1955, by this Orchestra in Boston, and repeated in this series March 16–17, 1956.

The first movement is dated on the manuscript (which otherwise is dated on the title-page as completed in 1953) "New York, April 25, 1951 — Paris, May 26, 1953." The explanation of this extensive period for the first movement is that it underwent re-writing.

The *Fantaisies* have received an award by the New York Music Critics Circle as the "best new orchestral work" presented in New York in the year 1955. (It was performed at the Boston Symphony concerts there, January 12 and 15, 1955.)

The orchestration is as follows: 3 flutes and piccolo, 3 oboes, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings.

BOHUSLAV MARTINU composed this work at the request of Charles Munch. The score is in three movements, the first episodic, with frequent changes of tempo.

Mr. Martinu, in answer to an inquiry, was kind enough to provide an explanation of his fanciful title:



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"The creation of a piece of music goes through many metamorphoses. Sometimes it is a long way from the composer's first idea to the composer's realization. The idea remains germinating for years, and suddenly one day it pushes itself into the mind of the composer, almost ready to be written. All the changes of the first impulse and all the other elements suddenly take their place in the integrated formation of the idea. But still the creative problem is not finished: then comes the daily work and with it many difficulties which must be solved before the end is reached.

"So when you ask the composer to talk about his work for a program, he is often reluctant and even embarrassed, and he usually tries to avoid doing so. Often the first impulse is already far away, or there are too many of them to enumerate. They may be a part of the composer's private life which he does not like to speak of, or perhaps he does not know how far it is connected with the piece, because the real musical problem takes the place of many other things, which means more than the change of feelings.

"To come to my *'Fantaisies,'* there is one reason for this work which is clear and certain for me: I wished to write something for Charles Munch. I am impressed and I like his spontaneous approach to the music where music takes shape in a free way, flowing and freely following its movements. An almost imperceptible slowing down or rushing up gives the melody a sudden life. So I had the intention to write for him a symphony which I would call 'Fantastic'; and I started my idea in a big way, putting three pianos in a very big orchestra. This was already fantastic enough, and during work I came down to earth. I

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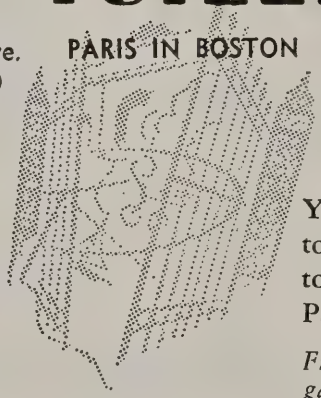
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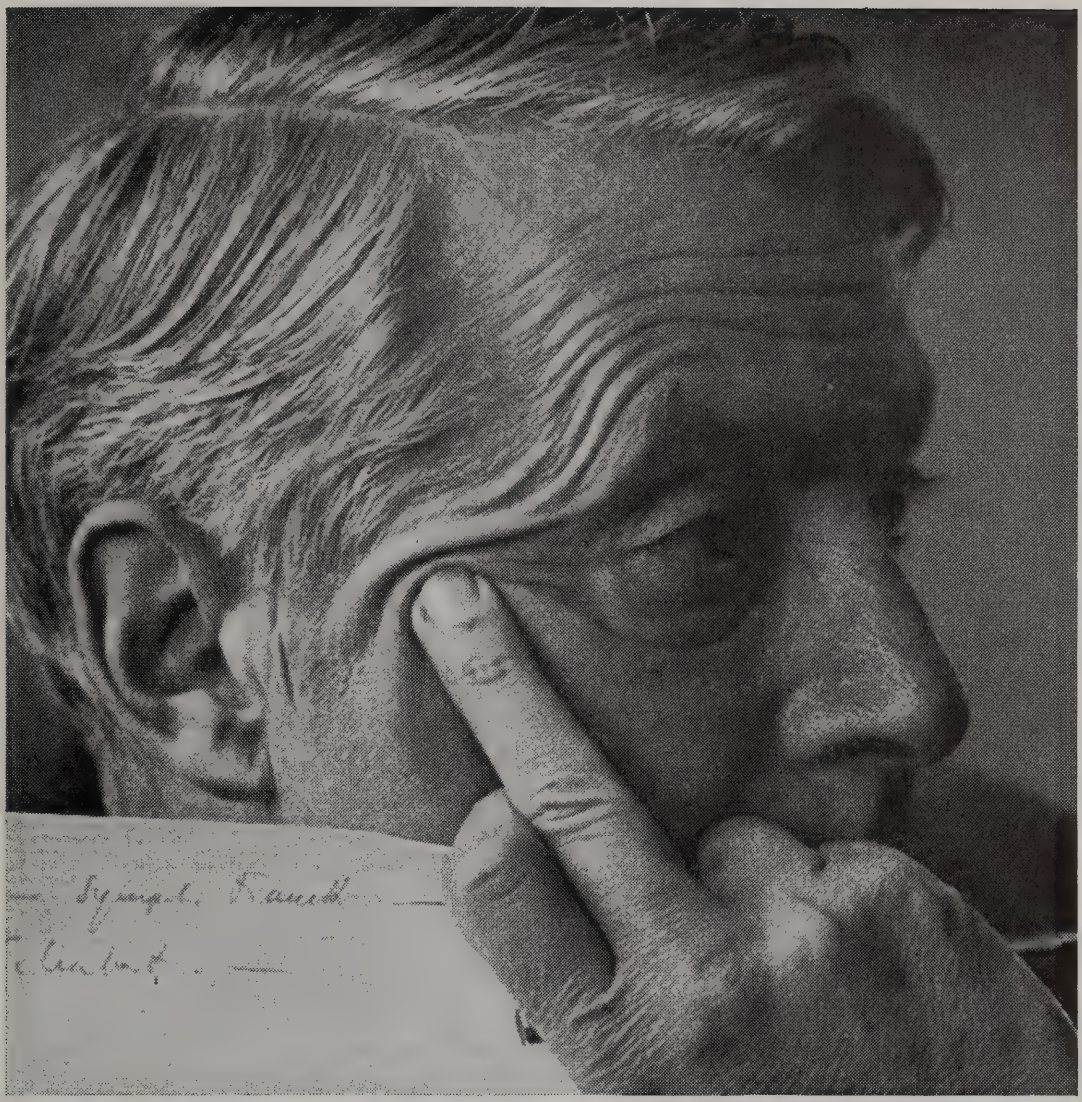


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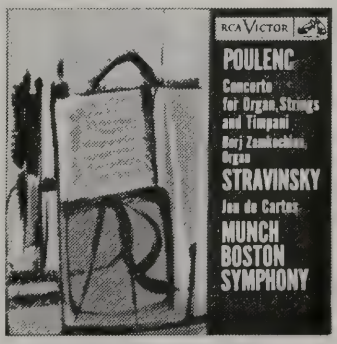
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saw it was not a symphony but something which I mentioned before, connected with Munch's conception and conducting. I abandoned the title and finally I abandoned also my three pianos, being suddenly frightened by these three big instruments on the stage.

"I called the three movements *'Fantaisies,'* which they really are. One little fantasy of mine is that I use a few bars quotation from another piece, from my opera *Juliet,* which, to my mind, fitted in perfectly well. That is of the nature of fantasy. I did it somehow for myself because I like the special orchestral color in it, and thinking that I shall never hear my opera again, I could listen once more to these few bars, which I rewrote by memory."

It is interesting to know that Mr. Martinu first considered "Fantastic Symphony" for his title. He may well have changed it in the realization that the suggested comparison with Berlioz would be misleading. It has no close or imitative similarity to that aptly named masterpiece. It has

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no observable descriptive intent, no *"idée fixe."* It is indeed episodic in form, with a whimsical use of rhythm, or color, while in these respects the fantasy is indebted to no one, but is the composer's own. The work is bound into unity by recurrence and by homogeneity of style. The writing is clear and spare, without complexity of contrapuntal texture. The recurrence is less literal than stylistic. The score is characterized by a constant and prominent melodic line, often vividly backed by rhythmic play, sometimes vigorous and startling, or by a sinuous, chromatic, "color" figure, as that given to the woodwinds at the very opening and several times returning in varied guise.

The first movement opens lento, 9/8, with sustained notes by the trumpets over the curiously rippling figure just referred to. An andante moderato, beginning with the flutes, increases to an allegro (4/4), introduced by an ascending passage for the horns. A nostalgic theme is developed at first by the strings alone; other instruments enter until the full orchestra, still in melodic vein, brings a climax. A sustained note from the oboe introduces a new section. In still another, the violin solo carries a rhapsodic melody to a percussive accompaniment. There is a return to the opening lento section, and a piano ending.

The middle movement is an allegro 6/8. It brings in another "rippling" passage. A reminiscent theme is worked together with a short

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and vigorous motto in the strings. The climax gives way to a middle section in 2/4, which builds to another high point, with full orchestral chords. There is a return to the first part, treated more broadly and ending pianissimo.

The finale is a lento in common time. The orchestra opens with a melodic theme (cantabile). The low strings propose another singing theme. An andante section in 3/4 is introduced. A clarinet solo leads into still another section (allegro) for the full orchestra. There is a lento close whereby the Symphony, as well as its earlier movements, ends softly.



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THE CRITICAL CLIMATE

By NEVILLE CARDUS

("Manchester Guardian Weekly," December 28, 1961)

A MUSIC-CRITIC dead some thirty years ago, after having lived a long and full life, would surely receive some unusual shocks could he return to earth now as 1961 goes to its close, even though he would from experience know that in any period there are strange reactions against tastes of yesteryear. Let us suppose this critic to be Samuel Langford, who wrote of the "Mars" movement of Holst's very harmless "Planets" in this way:

"We are well aware that the discordance is arrived at in a theoretical way . . . but is it such a discordance as the sensibility of a musician could by its nature conceive and delight in?" Langford could not in his day conceive of the "sensibility" of a Boulez. Langford went on to add, "Beauty once sat enthroned over all the arts. We have come almost to a time when beauty is never mentioned in connection with them. Music has long been accepted as a fairly descriptive title for the art which passes under that name. It begins to hold good no longer."

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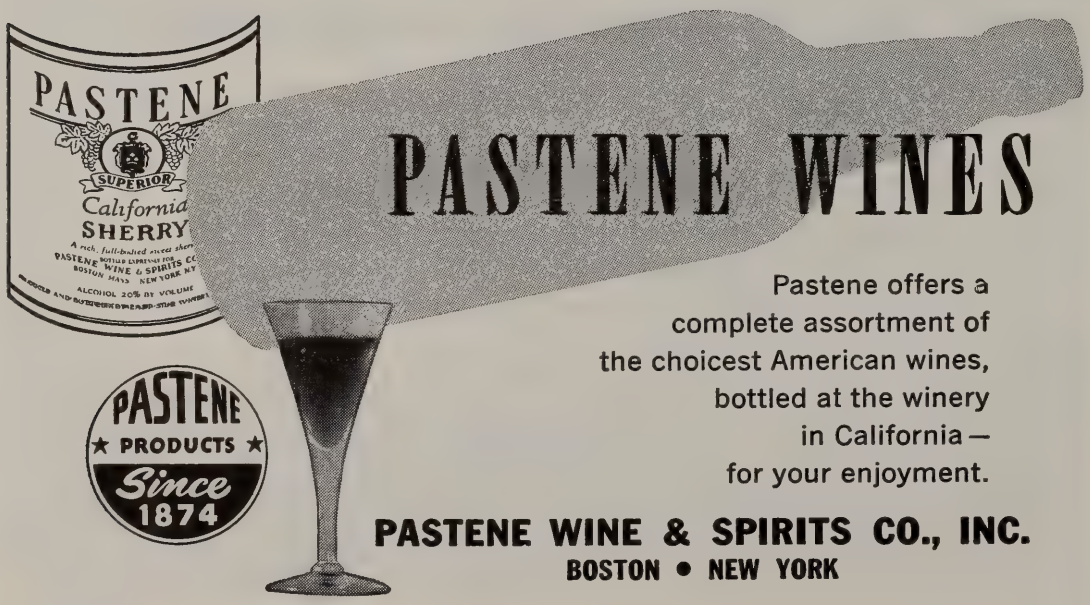
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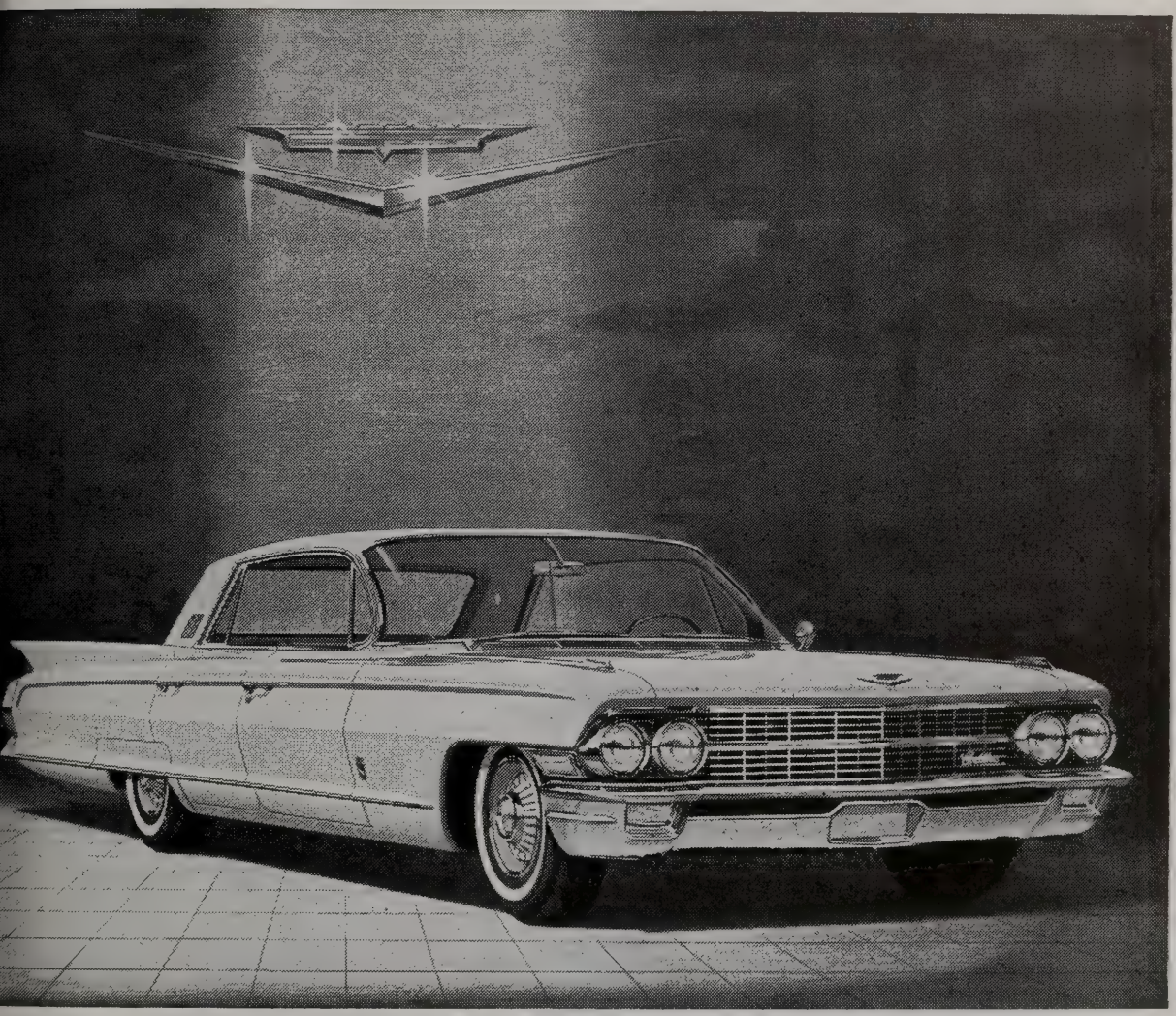
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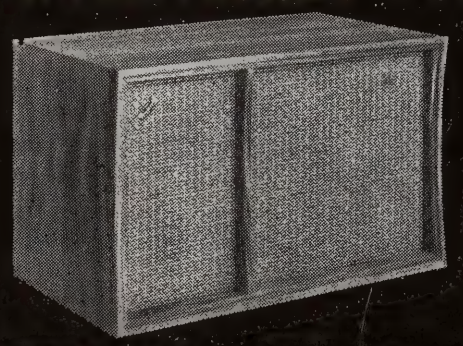
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Yet Langford, half a century ago, was one of the advance-guard. At any rate he at once heard the music which was in Strauss and Debussy at a time when "Punch," as an ironical joke, looked ahead to a far-distant future in which we would all enviously be crying out: "O, for the good old tunes of Strauss and Debussy." Concert audiences stopped their ears while the "Battle" section of "Ein Heldenleben" was being played. And Ernest Newman advised us to listen to it "horizontally."

The fact is that "reactions" in all the arts during the last 50 years have exceeded, in violence and rapid sequence, any known before in all man's recorded intellectual history. Two wars, the progress of "science" — and Freud — have upset the traditional æsthetic and moral climate everywhere so much so that "Beauty" is today an unmentionable six-letter word. It is years since I have heard, or read of, this word applied to a new work of art of any kind. The other day a critical discussion of Rupert Brooke forgave him for much and found hope of salvation for him because one or two of his last poems revealed traces of "cynicism." Sophistication and cynicism are valuable assets in the make-up of the composer, poet, dramatist, and novelist of 1961. He is allowed a measure of idealism, no doubt, in his social and political commitments. Heaven help the composer who should produce a sym-

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phonic poem called "Love in the Valley." But he might get a favourable hearing if he named it "Aldermaston at Easter." For a composer to express in music a "beautiful" response to nature, in the manner of Delius, or to Church and State, in the manner of Elgar, is to be cast out and "dated," no matter how well and individually such a response may be expressed. Sibelius, Holst, Max Reger, César Franck, Scriabin — they have all "had it," in the opinion and vocabulary of the "modern" musical æsthetic. Sir William Walton, in his sixtieth year, is chastised if he composes in the language and style which he mastered in early manhood and now are his instinctive speech and means of musical communication. What matters in 1961 is not what an artist communicates but how — is it up to date? Vaughan Williams also is, as they say, "on the way out."

Another happening which for sure would astonish Langford (and soon enable him to put two and two together) is that music-criticism in this country in 1961 is very much a young man's affair and monopoly. Some of these moulders of opinion were wearing school caps when the Hitler war ended. The development of the musical antennæ has obviously proceeded at a gallop recently. For it is the new and fairly immature school of criticism that is able, on the face of it, to distinguish between the good and the not so good in Schoenberg. But

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in his ninetieth year, Ernest Newman confessed to me that though he had intensively studied the scores of Schoenberg for 30 and more years, much of his language remained, as music, unintelligible or at best, experimental.

The critic revisiting the glimpses of the moon might well ask if much has been taken away from the musical scene I myself lived in, what has been given back. Which composers in 1961 take the place of the debunked household gods, take the places of Elgar, Delius, Sibelius, and the rest? Take the place, I mean, in the hearts of a large public? Britten, the one unmistakable addition of genius to the musical scene since the Hitler war is scarcely yet a familiar possession of everybody. I am confessedly old-fashioned enough, in spite of arduous efforts to keep pace with the "modern" movement advancing in all directions, to believe that the really great composer soon finds touch with the non-specialist music-lover. The familiar argument of the "moderns" is to the effect that the "new" music is still "new," that in time the new layout will become generally understood and then — we'll see and even hear! It is also pointed out that once on a time even Wagner was abused for his "cacophony" and Mozart — bless us! — accused of having

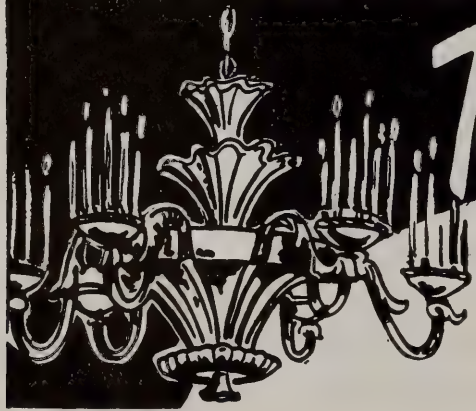


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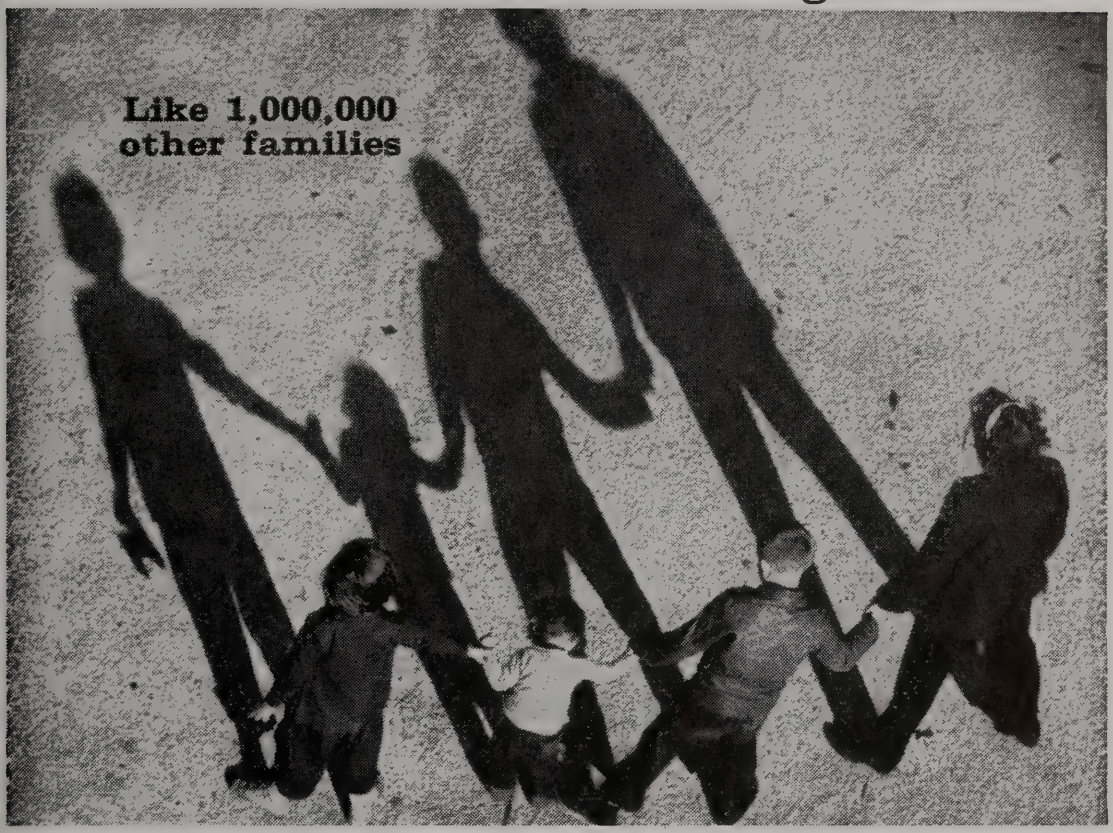
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ears of steel. But much of the present-day "new" music has been at hand for study for some fifty years. It remains, in bulk, a specialist's and a musicologist's preserve and pleasure.

Compensations, and rich ones, are here in 1961, to console our temporarily earthbound visitor for any nakedness he discovers in the land. He would certainly be delighted in the improvement these last few decades of orchestral playing in this country, and in the increase of intelligence among singers everywhere, taking them by and large. He might not be satisfied that singing itself, voice *qua* voice, is better than it was in the years of Caruso, Battestinni, Rosa Ponselle, Whitehill, Schorr, Jannsen, Andresen, Leider, Schumann, Eva Turner, Marjorie Lawrence. If it comes to that is it certain that any woman opera singer of 1961 is the equal, as actress of Lotte Lehmann or Frieda Leider? Only, I think, Callas. And though we rightly rave over Hotter's Wotan, can we be positive that, as acting, it is superior to Schorr's? — and Schorr was the more beautiful singer of the two. But there — I have written and pronounced the unmentionable word, so I had best make an end.

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DVORÁK'S PARTICULAR ROAD TO FAME

When Dvořák, emerging from Central Europe, spread his fame westward and was received in England in 1884 as no composer had been since Mendelssohn, a newspaper article was headed: "From Butcher to Baton." The phrase was more alliterative than just. To "wield the baton," to use a trite phrase as old as the eighteen-forties, was never his profession, but it was the best way to get his music performed. As for the butcher's profession, he had no more than served as apprentice from the ages of thirteen to fifteen in the small Czech community of Zlonice, having until then followed his father's trade according to traditional custom, being the eldest of eight children. When he left the butcher's block, music became his goal, and he missed few opportunities. He was a proficient violinist and pianist, went to the Organ School at Prague in 1857, and graduated two years later, playing viola in the orchestra of the Czech National Theatre for ten years. It meant a bare living but invaluable experience in the repertory of an orchestra and the tonal possibilities of the instruments.

While he took playing jobs for a living, to study music and to com-

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pose were his main pursuits. He eagerly absorbed the music about him, which was various and included *The Bartered Bride* and other operas of Bedřich Smetana, his fellow countryman, twenty-seven years his senior but only then finding true recognition. He tried his hand at every form — chamber music, symphonies, choral music, songs, dances, and particularly operas. He probably put more hours into his operas than any other works and composed nine during his life. None had much success except in home consumption.

He composed a large number of scores in these formative years, and destroyed most of them. This was probably the world's good fortune rather than its loss, for it meant that the young man had a healthy amount of self-criticism, that he aimed high. Dvořák never ceased to improve his craft.

In the 'seventies, he found performance for several works which he did not decide to destroy or put away for revision. These included two symphonies (there were two still earlier ones which he would not show; the five later published would make nine). His music of this decade had hardly found enough self-standing individuality for survival in the world at large. The choral *Heirs of the White Mountains* made a considerable stir in Prague by virtue of its patriotic subject. The Symphony in E-flat (actually his third) was conducted by Smetana in 1874. It has been posthumously published, but a disturbing similarity to

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Lohengrin reveals that Dvořák not unlike other composers of the time was dominated by Wagner.

His fame in these years was purely local. It was by a fortunate accident that the door was opened to a wider musical world. In 1875, he made a request to the government of Austria, to which Bohemia was subject, for a grant allotted to "young, poor, and talented artists." Dvořák was all three — moreover, he had acquired household responsibilities — he had married Anna Cermakova, an operatic singer, in 1873, on a pitifully small salary. The composer submitted his music with his petition and the judges who passed upon it included Hans Herbeck, director of the Court Opera in Vienna, Johannes Brahms, and Brahms' æsthetic promoter in Vienna: Eduard Hanslick. These three were evidently impressed, and it may have been through their insistence that the award was repeated for five successive years. Brahms did more than this. On receiving Dvořák's *Moravian Duets* in 1877 he wrote to his publisher Fritz Simrock, thereby pushing forward a fine but unknown talent for the world's inspection. Brahms himself had been proclaimed at large by Schumann twenty-four years before,

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very differently but with similar effect. Brahms' letter to Simrock, often quoted, is worth requoting:—

"Vienna, Dec. 12, 1877

"Dear Simrock:

> "For several years past, in awarding the Austrian State Prize, I have been delighted with the pieces by Anton Dvořák (pronounced 'Dvorshak') of Prague. This year he submits, among other things, a Cycle of Ten 'Duets for Two Sopranos with Pianoforte' that seem to me so perfectly charming they should be a practical publishing venture. . . .
> I have urged him to send you these Lieder. When you play them through, you will be as delighted with them as I am, and as a publisher you will be particularly pleased with their piquant originality. . . . Dvořák has written all sorts of things: operas in Bohemian, symphonies, quartets and piano pieces. At all events, he is a very talented man. Besides, he is poor! I beg you to bear this in mind. These Duets will tell you

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Whether Simrock knew a good thing when he saw it or whether he was at first inclined to favor his best client whose judgment was worth listening to, he at once published the *Moravian Duets,* and asked for some *Slavonic Dances* which he published in 1878, following these with chamber works. The effect was immediate. Conductors became interested and asked for orchestral works. Hans Richter introduced his music in Vienna, in German cities and in London. Critics in Austria and Germany noticed him. Brahms' friend Joseph Joachim in Berlin took up his cause and performed his chamber music. He was invited to visit England and conduct his music in 1884. England had made much of his *Stabat Mater* the year before. He was to visit England repeatedly until 1896, meanwhile visiting America in 1893.

The popular enthusiasm his music met everywhere is not hard to account for. In the first place he had a genius for infectious rhythm and immediately appealing melody, an apt sense of color. There was

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another reason — a general fervor for music of national character. There had long been public sympathy with Bohemia as an oppressed country under the Austrian heel. Here was a real Bohemian, a man of the people, of child-like simplicity and peasant ways, who wrote music with Bohemian titles. Western sentiment assumed that here at last was the Bohemian national soul become articulate. Mrs. Jeannette Thurber, a lady of means in New York, was one of these enthusiasts. She engaged Dvořák to direct her National Conservatory of Music (emphasis on "National"). She and her associates carried their reasoning one step further and hoped that he could capture in music the true spirit of America (whatever that might be). Dvořák always ready to oblige did his best in a symphony, a quartet, a trio, and an overture *The American Flag.* It is not very clear how these earnest and race-obsessed persons expected their visitor to produce true American music by studying Indian or Negro sources. Those who did not know Bohemian music first hand were hardly in a position to judge how close he had come to his own national sources. He admittedly used only his own themes. They could not have known to what extent these *Slavonic Dances* (note the broader term) approximated what one might hear in Slavonic countries and how much of their charm was simply the superlative invention of the composer himself.

It was enough for them that Dvořák was of Czechish blood and grew up with the popular music around him. He obviously longed for his homeland while he was in London or New York, but this was partly because he was never at home in a city — rural life was exclusively to his taste. He was a family man and loved to consort with his own people in their own language. He was a patriot in a personal sense, but not in any sense of the militant agitator, the theorist. He bespoke his origin as every composer must in some degree. But he was not a



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devoted nationalist in anything like the way that Moussorgsky was a Russian, Smetana a Czech, Bartók a Magyar. He simply modeled his scores on the forms of general European musical culture and gave them a stylistic color of his own.

Even when he was composing for his own people he could not avoid basic Western traits. Ottokar Šourek, his principal and also native biographer, tries to make out his music as Czechish to the core, but in dwelling on this point he seems to be doing his best to convince himself as well as his readers. Dvořák from his earliest experience embraced the music of more universal importance. Mozart and Haydn were his gods and so was Schubert. As a spontaneous melodist he was a sort of Bohemian Schubert. He was bitten by the Wagnerian virus, as were most young composers of his time and his earlier works sometimes groped through a Wagnerian haze. Dvořák's destined genre was classical form. When Brahms became his friend and protector for life, he came under the more beneficial influence of that master, acquiring just the amount of discipline he needed.

In other words he was sensitive, sometimes oversensitive, to all the music about him until he developed the more independent strength of his full maturity. To call him an eclectic would be quite unjust. Resemblances in his music were part of the process of finding his musi-

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cal identity. This was consistent with his effort to draw upon every likely source and to turn his findings to his own uses. A result was a fusion of styles put to use toward personal ends. Another result was a great divergence of forms. Dvořák was an amiable man, anxious to please, happy when he found performance and success. He wrote in chamber combinations because chamber groups were after him, symphonies and symphonic forms because conductors were after him, oratorios because choral societies, particularly those in England, were after him, short works because his first (but not only) publisher was after saleable scores. He wrote nine operas through his career because his fondest ambition was to achieve a successful opera — an aim he never realized beyond Prague. Thus Dvořák became a composer for the world, obliging general taste. He appealed to Westerners as an interesting exotic from a picturesque country. His stream of melodies was captivating, his rhythm heady, while his larger scores could be dramatic and vital. He was gratifyingly contemporary, advanced but not too advanced for the general taste — in a word, a best seller in his day.

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CONCERTO IN B MINOR FOR CELLO, *Op.* 104

By ANTON DVOŘÁK

Born in Mühlhausen (Bohemia), September 8, 1841; died in Prague, May 1, 1904

Dvořák's Concerto for Violoncello had its first performance at a Philharmonic concert in London, March 19, 1896, Leo Stern soloist. Mr. Stern subsequently played the concerto in American cities, including New York and Chicago. The first performance in Boston was by the Boston Symphony Orchestra December 19, 1896, when Alwin Schroeder was the soloist. There were further performances January 6, 1900 (Alwin Schroeder); October 29, 1905 (Heinrich Warnke); November 30, 1912 (Otto Urack); March 30, 1917 (Joseph Malkin); December 24, 1936 (Gregor Piatigorsky); December 28, 1951 (Zara Nelsova); January 22, 1954 (Pierre Fournier); March 16, 1956 (Leonard Rose); February 5, 1960 (Gregor Piatigorsky).

The orchestration is for woodwinds in twos, 3 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle and strings.

THE works which Dvořák composed during his stay in America (1892–95) added to his already considerable popularity. They included the Symphony in E minor "From the New World," of 1893, and the String Quartet in F major and String Quintet in E-flat written in the summer of that year at Spillville, Iowa; the Ten Biblical Songs (1894), and the Cello Concerto (1895) — also some lesser works (such as the Festival Cantata, "The American Flag"). Dr. Ottokar Šourek (in

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Grove's Dictionary) states that "his great yearning for his native land" inspired several of these works, and "permeates deeply" two of them: the set of Biblical Songs and the Cello Concerto.

Cellists of the time seem to have taken a lively interest in the news that a notable addition was to be made to the very scant literature of concertos for their instrument. At least two of them felt an almost parental concern in the safe arrival of the new work. One of these was Alwin Schroeder, first cellist of the Boston Symphony Orchestra. Mr. Schroeder assisted the composer in writing in the passage work for the solo instrument. When Dvořák left New York and returned to Prague with his uncompleted score, he found an even more industrious helper in the Bohemian cellist, Hans Wihan, who, as some believe, originally persuaded the master to undertake such a work.

From Dvořák's letters to his publisher Simrock in that year concerning the publication of the Concerto it becomes evident that Wihan had a great deal to do with the preparation of the score. Dvořák wrote that "the principal part with fingering and bowing indications has been made by Prof. Wihan himself." And later he wrote, "The concerto I must dedicate to my friend Wihan," which obligation was duly carried out. The true composer even feared that his adviser might interfere in the matter of proof reading and felt called upon to warn the publisher.

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The first movement, allegro, in B minor, 4/4, follows in most respects the prescription of the sonata form. The second movement, adagio ma non troppo, is in G major, 3/4. The finale, allegro moderato, in B minor, 2/4, is a fully developed rondo on three themes.

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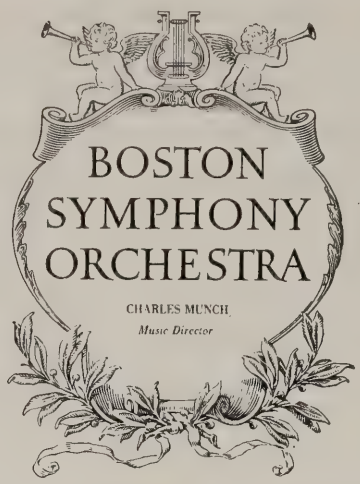
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The 39 one-hour broadcasts, entitled "The Art of Serge Koussevitzky," are from concerts of the Boston Symphony Orchestra conducted by Dr. Koussevitzky at various times between 1942 and 1948. Through these many years the performances have been preserved on discs. The programs were originally broadcast by the American Broadcasting Company and have been re-released under the auspices of the Boston Symphony Transcription Trust, through the cooperation of ABC, the American Federation of Musicians, and the Library of Congress. They will be heard in many cities. At the time of the broadcasts, ABC made air-check recordings off the line on glass-based discs. From these discs, the new tapes have been made and edited with new commentary by William Pierce and members of the Orchestra who knew Dr. Koussevitzky.

The programs, covering an extensive repertory, include events of historical importance such as the world première of Stravinsky's *Ode* and the Sixth Symphony by Roy Harris, as well as a repeat (after its first performance three weeks previously) of Bartók's Concerto for Orchestra. Prokofiev's Fifth Symphony had its first American performance. The Eroica Symphony was performed in memory of Franklin Delano Roosevelt. Many standard symphonies include Beethoven's Sixth and Seventh, all four by Brahms, Tchaikovsky's Fourth, Fifth and Sixth, Bruckner's Eighth, and the First, Second, Fifth, Sixth and Seventh by Sibelius.

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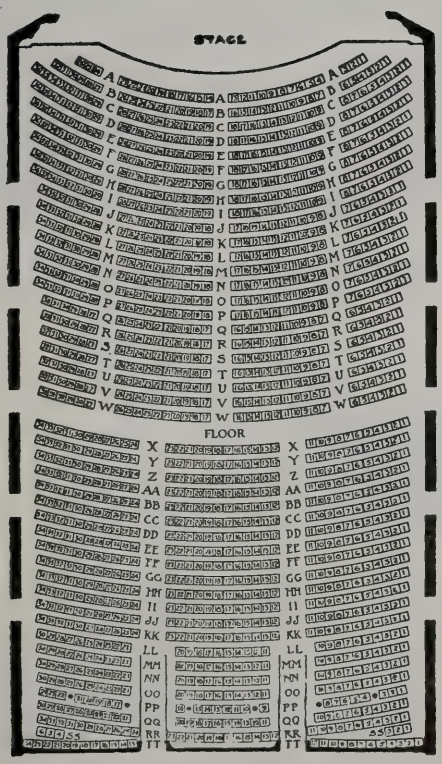
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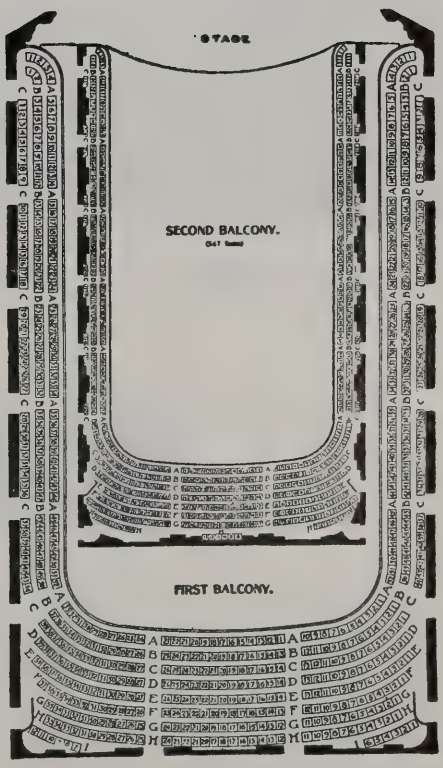
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MOZART—Adagio for Violin and Orchestra in E major, K. 261

MOZART—Rondo for Violin and Orchestra in C major, K. 373

BRAHMS—Violin Concerto in D major, Op. 77

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Eighteenth Program

FRIDAY AFTERNOON, March 9, *at* 2:15 *o'clock*

SATURDAY EVENING, March 10, *at* 8:30 *o'clock*

CARLO MARIA GIULINI, *Guest Conductor*

Haydn Symphony in G major, No. 94 ("Surprise")

I. Adagio cantabile; Vivace assai
II. Andante
III. Menuetto
IV. Allegro di molto

Britten Variations and Fugue on a Theme of Purcell, *Op.* 34 (Young Person's Guide to the Orchestra)

INTERMISSION

Dvořák Symphony No. 5, in E minor, "From the New World," *Op.* 95

I. Adagio; Allegro molto
II. Largo
III. Scherzo: Molto vivace
IV. Allegro con fuoco

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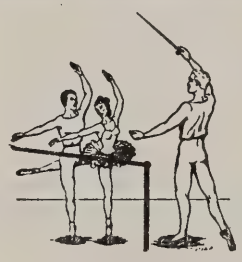
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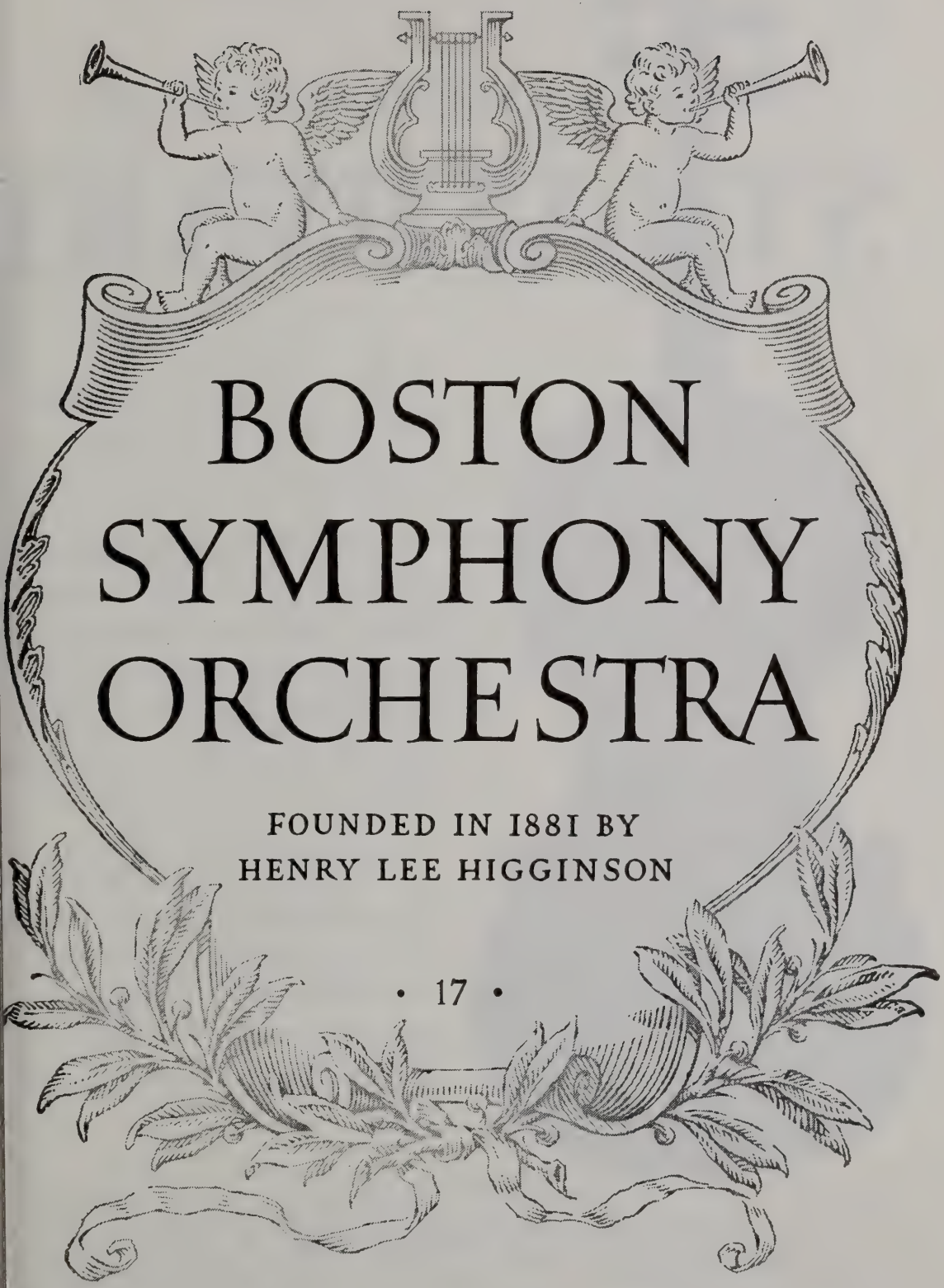
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CONCERT BULLETIN

with historical and descriptive notes by

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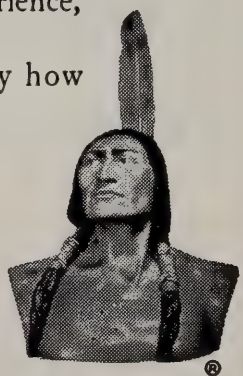


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WATERCOLORS

The exhibition which opens this week in the Gallery is loaned by the Boston Society of Watercolor Painters.

• •

THE GUEST CONDUCTOR

Carlo Maria Giulini was born in 1914 in Barietta, an ancient and historic city on the Adriatic coast in the south of Italy. He studied at the Academy of Santa Cecilia in Rome, and took a course in conducting under Alfredo Casella, and later under Bernardino Molinari at the Chigi Academy in Siena. He was engaged by the Italian Radio (RIA) in 1946 and in 1950 became the conductor of the orchestra of *Radio Milano.*

Through the past nine years his principal activities have been with La Scala opera in Milan. The performances directed by him there include: Monteverdi's *L'Incoronazione di Poppea,* Stravinsky's *Les Noces* (in its first Italian stage performance), Bartók's *Bluebeard's Castle,* Rossini's *La Cenerentola,* and *L'Italiana in Algeri.* He has conducted at numerous festivals throughout Europe. He made his American debut conducting the Chicago Orchestra in 1955, and returned to this country in the autumn of 1960 as conductor of the Israel Philharmonic Orchestra. Mr. Giulini is now conducting in Boston for the first time.

• •

BRUNO WALTER

The death of Bruno Walter on February 17 was especially sorrowful news to those who remember him as Guest Conductor of this Orchestra during his busy career. Indeed, he was the first to lead the Orchestra as "Guest" other than composers (Strauss, d'Indy, Bloch) who had been invited to present their own

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works. The first occasion was on March 30–31, 1923, when Bruno Walter gave us a "Romantic" program of Weber, Mozart, Beethoven, and Strauss (with Artur Schnabel as soloist). He conducted three pairs of concerts in January and March, 1947, when Bruckner's Ninth Symphony and Mahler's Fourth were among the memorable performances.

. .

TWENTY YEARS OF THE VOICE OF AMERICA

Last Saturday, February 24, was the twentieth anniversary of the Voice of America, that important part of the United States Information Agency which has carried here and abroad radio broadcasts in an effort to convey "America's desires and aspirations for a peaceful, prosperous world under freedom." The Voice of America and the Boston Symphony Orchestra have cooperated through these years, as many concerts have been taped and sent to distant parts. The summer activities of the Berkshire Music Center at Tanglewood have often been described in taped interviews with visiting foreign students and members of the faculty, speaking to their own countries.

COMING EVENTS

The Eighth Open Rehearsal of the season will take place next Thursday, and the remaining two will be given on March 29 and April 26.

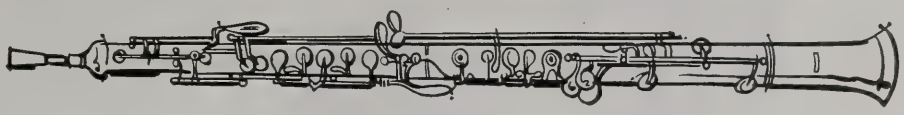
Eleazar de Carvalho, who will conduct as Guest on March 16–17, and in the shorter series on March 19 and 20, last appeared as the Guest Conductor at these concerts in February, 1949. At the twentieth pair of concerts (March 23–24), a new work by Irving Fine, *Symphony (1962)* will have its first performance, and Madame Henriot-Schweitzer will be the soloist in Prokofieff's Second Piano Concerto. The twenty-second pair of concerts (April 13–14) will be conducted by Richard Burgin. At the twenty-third pair the distinguished guest will be Nadia Boulanger, who will conduct three Psalms by her sister, Lili Boulanger.

Dr. Munch will close the season and make his last appearance in Boston as the Music Director in performances of Beethoven's Ninth Symphony on April 27–28.

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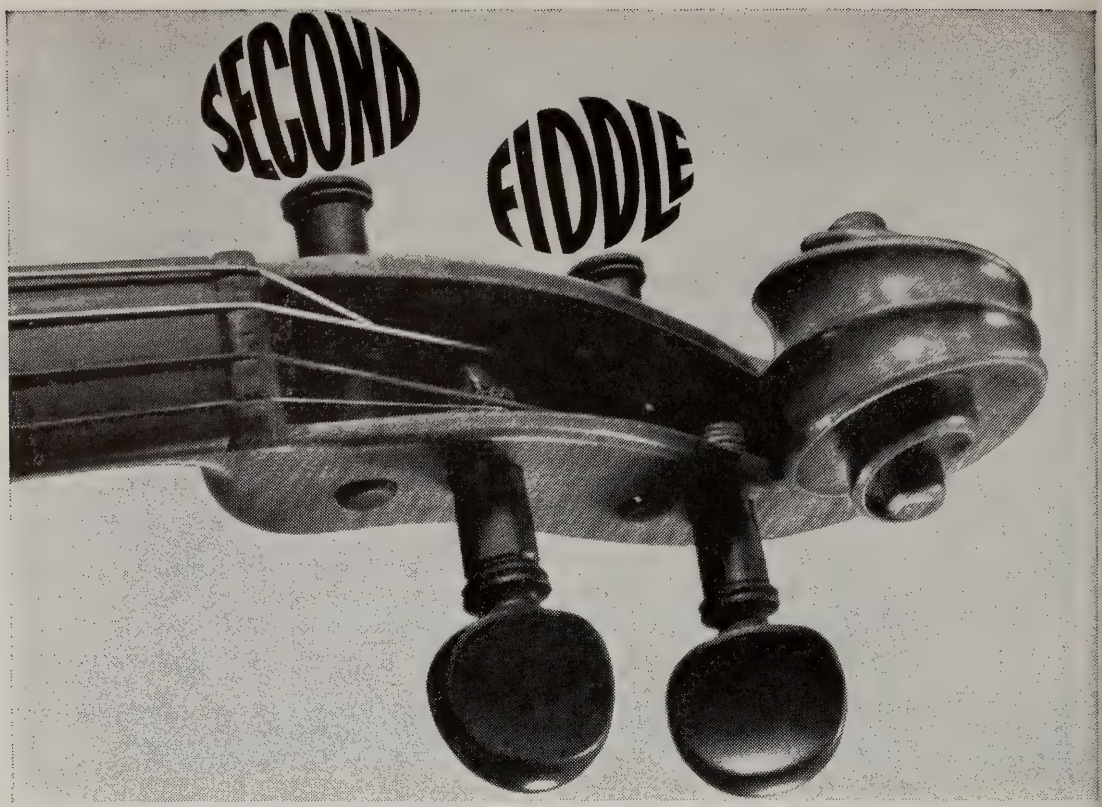
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Seventeenth Program

FRIDAY AFTERNOON, MARCH 2, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 3, *at* 8:30 *o'clock*

CARLO MARIA GIULINI, *Guest Conductor*

ROSSINI Overture to "L'Italiana in Algeri"

GHEDINI Sonata da Concerto, for Flute, Strings and Percussion
(First performance in the United States)
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TCHAIKOVSKY Symphony No. 2, in C minor, *Op.* 17
I. Andante sostenuto
II. Andantino marziale
III. Scherzo: Allegro molto vivace
IV. Finale: Moderato assai

INTERMISSION

VERDI Three Sacred Pieces
Stabat Mater, for Chorus and Orchestra
(First performance at these concerts)
Laudi alla Vergine Maria (from Dante's "Paradiso"), for Women's Chorus a Cappella
(First performance at these concerts)
Te Deum, for Double Chorus and Orchestra

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OVERTURE TO *"L'ITALIANA IN ALGERI"*

By GIOACCHINO ROSSINI

Born in Pesaro, Italy, February 29, 1792; died in Passy, France, November 13, 1868

L'Italiana in Algeri ("The Italian Woman in Algiers"), opera buffa to a libretto by Anelli, was first performed in Venice May 22, 1813. The opera had its first American performance in New York City, November 17, 1832, by the Montressor Company in the Richmond Hill Theatre at the corner of Varick and Charlton Streets, on the site which Philip Hale remarks "was once Aaron Burr's country seat." The opera was produced by the Metropolitan Opera Company on December 5, 1919. The Overture was performed at the concerts of this Orchestra December 30–31, 1921, under the direction of Pierre Monteux, and March 24–25, 1950, under the direction of Richard Burgin.

ROSSINI, aged twenty-one, made his first great success in opera buffa with *L'Italiana in Algeri,* and followed it a year later with *Il Turco in Italia,* a fiasco so far as history is concerned, but more familiar hereabouts. Pitts Sanborn once amusingly noted in the programs of the New York Philharmonic Symphony Society that the first performance of *L'Italiana in Algeri* "took place in Venice on the very day of Richard Wagner's birth at Leipzig – Richard Wagner, who, on February 13, 1883, was to die in Venice as Rossini had done at Passy on November 13, and some insist there is no divinity in dates and numbers!"

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"When Rossini wrote *L'Italiana in Algeri,*" according to Stendhal in his life of the composer, "he was in the flower of his genius and his youth; he had no fear of repeating himself, he was not trying to compose *strong* music; he was living in that amiable Venetian country, the gayest in Italy and perhaps in the world. The result of the Venetian character is that the people want above all in music agreeable songs, light rather than passionate. They were served to their hearts' desire in *L'Italiana;* never has a public enjoyed a spectacle more harmonious with its character, and of all the operas that have ever existed this is the one destined to please the Venetians most." Travelling in Venetia in 1817, Stendhal adds, he found they were presenting *L'Italiana* at the same time in Brescia, Verona, Venice, Vicenza, and Treviso.

The libretto, Francis Toye points out, is based on the legend of the beautiful Roxelana, the favorite slave of Solomon II, and had already been set by Luigi Mosca. It bears, he truly says, no conceivable relation to life in Italy, Algeria, or anywhere else. It does suggest, however, the plot of Mozart's *Entführung aus dem Seráil,* and neither the one nor the other is the less entertaining because of the palpable unreality.

"Beyond a doubt here was the best and most important opera buffa libretto that Rossini had yet handled, and he made the most of his opportunities. 'L'Italiana in Algeri' is certainly the third, possibly the

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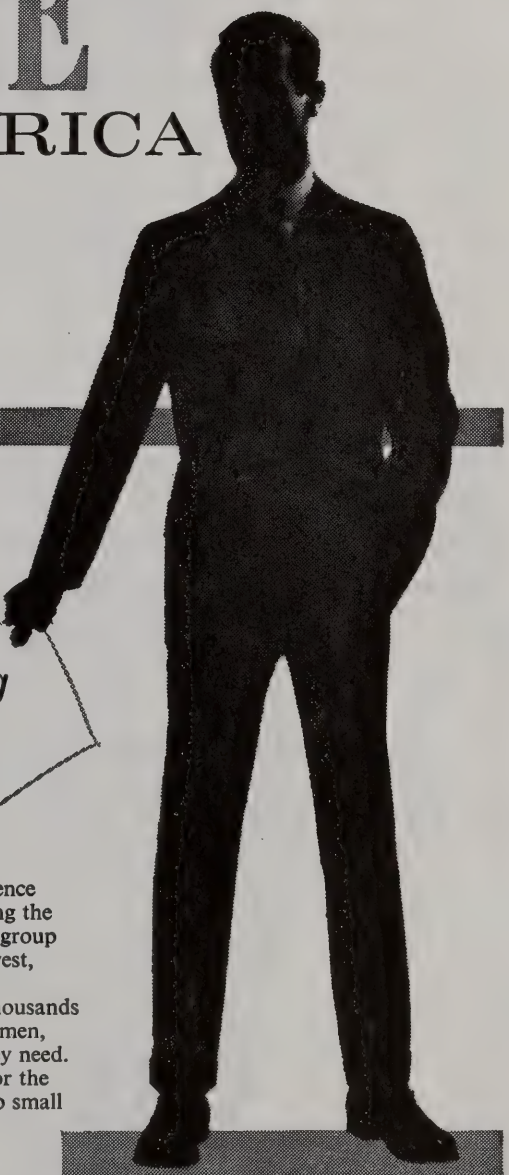
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second, best light opera he ever wrote. Though there are still traces in the score of Cimarosa, Haydn, and Mozart, the flavor of the whole is unmistakably Rossinian, for here, for the first time, we feel the irresistible appeal of the great laugh that Rossini brought into music.

"The outstanding feature of *L'Italiana* is the impression it gives, as an entity, of spontaneity, freshness, and, above all, gayety. Indeed, the succession of so many numbers tripping along, one after the other, in so sprightly and impertinent a fashion is its special charm."

Angelo Anelli, whose libretto had been set by Luigi Mosca in 1808, was using an old legend, but probably owed more than a little to *Die Entführung aus dem Seráil* by Mozart, whom, incidentally, Rossini never failed to praise. Both pieces offer, not only the possibilities for music *alla Turca* and bright, exotic décor, but an entertaining situation traceable to Marmontel's *Soliman II,** one of his *Contes Moraux,* published in book form in 1775. This satirical encyclopedist depicts a sultan's boredom with the facile, insipid complaisance of the slaves of his harem, who are nothing more than *"machines caressantes."* He causes to be captured a European girl with intelligence, independence and a spirit of her own, by the name of Roxelane. Her impudence and complete disregard of every custom of abject obedience intrigues and

* This tale was done into an English farce by Isaac Bickerstaff, about 1827, called *A Sultan,* or *A Peep into the Seraglio.*

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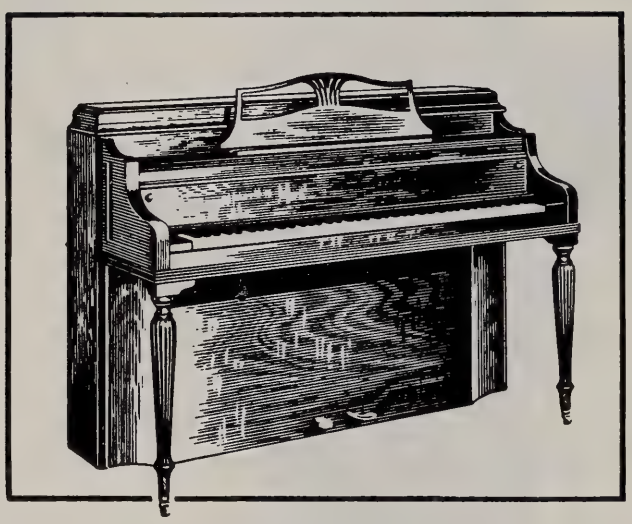
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wins him. As she leads him to the altar and to the state of legal matrimony, a blessing hitherto denied harem potentates, he remarks — *"Est il possible qu'un petit nez retroussé renverse les loix d'un empire?"*

This kind of piquant rebellion by Western womanhood found its way into Mozart's Constanze, an English girl, and Rossini's Isabella, an Italian beauty, although each of them finally departs with her fiancé from home (who is of course the principal tenor). Incidentally, the Fiorilla of *The Turk in Italy* handles the visiting Turk with similar ease.

Leigh Hunt, reviewing the first English performance of *L'Italiana in Algeri,* wrote that its merits "are, generally speaking, of a piece with those of *Il Barbiere;* that is to say, there is more animal spirit than intellectual, and good compilation than novelty. The author seems to delight in expressing a precipitate and multitudinous mirth; and sometimes works up and ferments a passage, and pours in instrument upon instrument, till orchestra and singers all appear drunk with uproariousness, and ready to die on the spot. He carries this feeling, we think, to a pitch of genius, and even to something exclusive, and peculiar to himself; nor does it hurt perhaps the general effect and character of this



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species of talent, that nothing seems to come amiss to him, when he gives way to it — old or new, masterly or indifferent. He is like a wit fond of punning and intoxicated with social enjoyment. Old jokes and new, his neighbour's and his own, all run merrily through his hands. His good things exalt the occasion; and the occasion, in return, does as much for his bad."



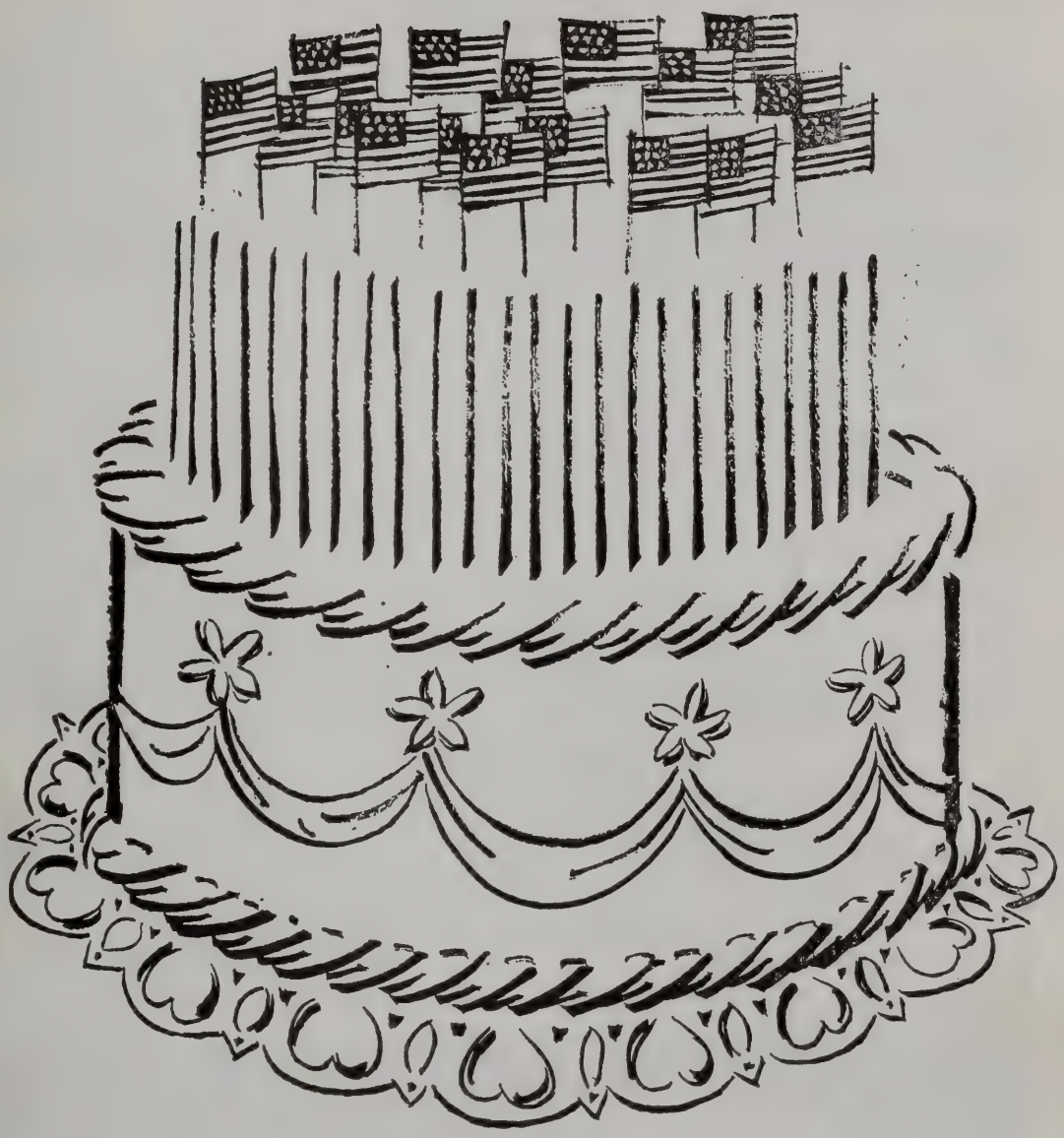
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SONATA DA CONCERTO, FOR FLUTE, STRINGS AND PERCUSSION

By GIORGIO FEDERICO GHEDINI

Born in Cuneo, Italy, July 11, 1892

Ghedini's Concerto in the form of a sonata was first performed at the Twenty-first Festival in Venice September 28, 1958, when Severino Gazzelloni was the flutist. The orchestral part of the work is scored for strings and percussion only, as follows: timpani, military drum, bass drum (played with a roll), cymbals and suspended cymbals, triangle, bells and celesta. The score is dedicated to Severino Gazzelloni.

THE score of the Sonata da concerto is composed for strings and percussive instruments, using no winds other than the solo, the percussion consisting mainly of soft drum rolls until the last movement. The first movement (lentamente) opens with a long passage for the flute unaccompanied and pianissimo, which is followed by a section for the string orchestra alone in full voice. The flute then enters to play an ornate melody in the high register over the strings. The adagio section is in 12/8, in which for the most part the strings accompany the flute with repeated chords, as indicated by that signature. The swift final vivace e leggiero brings into play the more colorful percussion instruments. This finale (the three movements are played without break) starts in a triple pianissimo in the low strings, but with a swift

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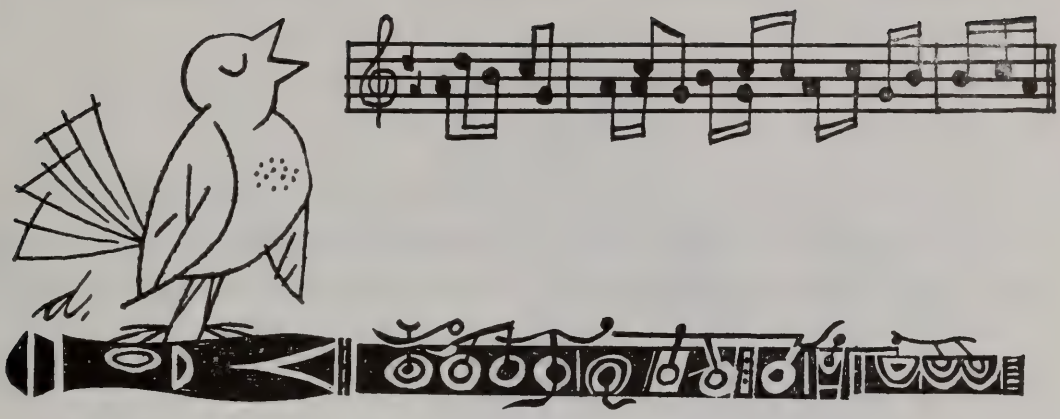
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running figure in which the flute soon joins. The movement reaches a climax and drops to pianissimo.

Ghedini studied at the Conservatory Giuseppe Verdi in Turin and at the Liceo musicale in Bologna from which he graduated in 1911, having studied with M. E. Bossi. He is not only a composer, but a versatile performer, playing the piano, the organ and the cello. He has taught composition at the conservatories of Turin, Parma, and Milan, and is the Director of the latter. He has composed the one-act opera *L'Intrusa, Maria d'Allesandra* (1937), *Re Hassan* (1939), *La Pulce d'oro* (1940), and since the war *Le Baccanti* (1948) and *Billy Budd* (1949), based on the novel of Herman Melville.

Architetture (1941) was performed at the Boston Symphony concerts on April 27–28, 1951.

There is also the *Concerto dell' albatro,* after Melville's *Moby Dick* (1945), Piano Concerto (1946), *Musica Notturna* (1947). He has composed since 1947 concertos for two pianos, violin, flute and violin, two cellos. There are also works for chamber groups and songs. He has composed a considerable amount of choral music, and has made editions and transcriptions of music by Frescobaldi, Bach, Schütz, Gabrieli and Monteverdi.

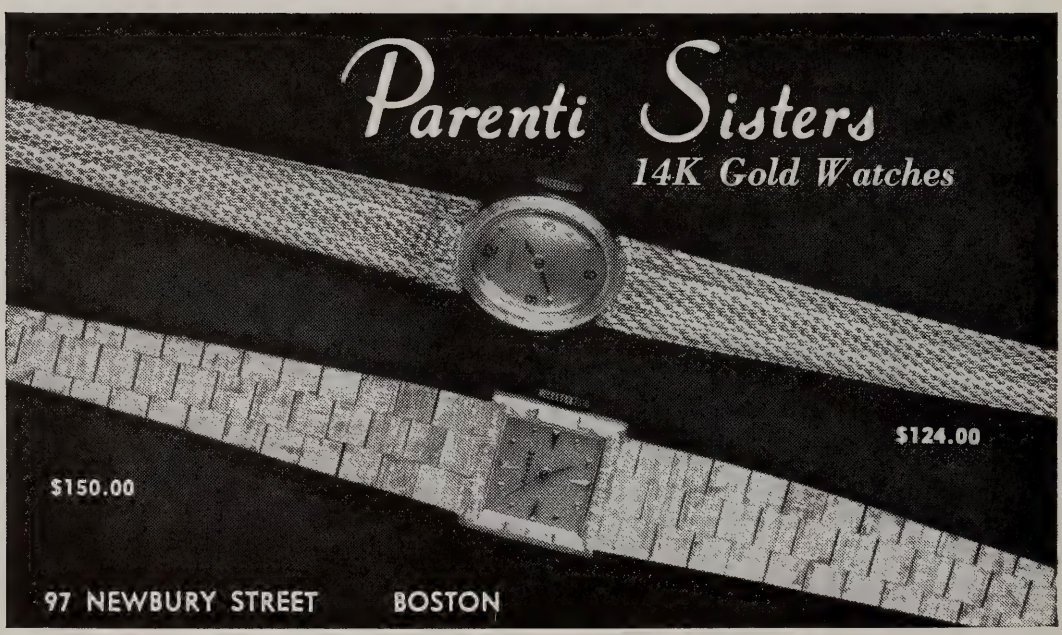
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Guido M. Gatti has described the character of Ghedini's music in the new Grove's Dictionary:

"Ghedini's position among Italian musicians and the course of his career as composer are singular. Up to a certain point, and until about the end of 1936, he was considered a conservative musician, gifted with a strong artistic temperament and exceptional technical endowments, but using a technique which at that time outweighed his imagination, his works reflecting less of a decided personality than of a great variety of influences. But a new departure in Ghedini's manner may with sufficient accuracy be discerned from the date given above, after which he is seen to be no longer bound by certain technical procedures and to express himself in a language of his own and with an individual poetry. This is especially true of several of his symphonic works, among which the *Concerto dell' Albatro* (1945), inspired by an incident in Herman Melville's 'Moby Dick,' was particularly successful. . . . At the same time the composer does not renounce a certain vein of roman-

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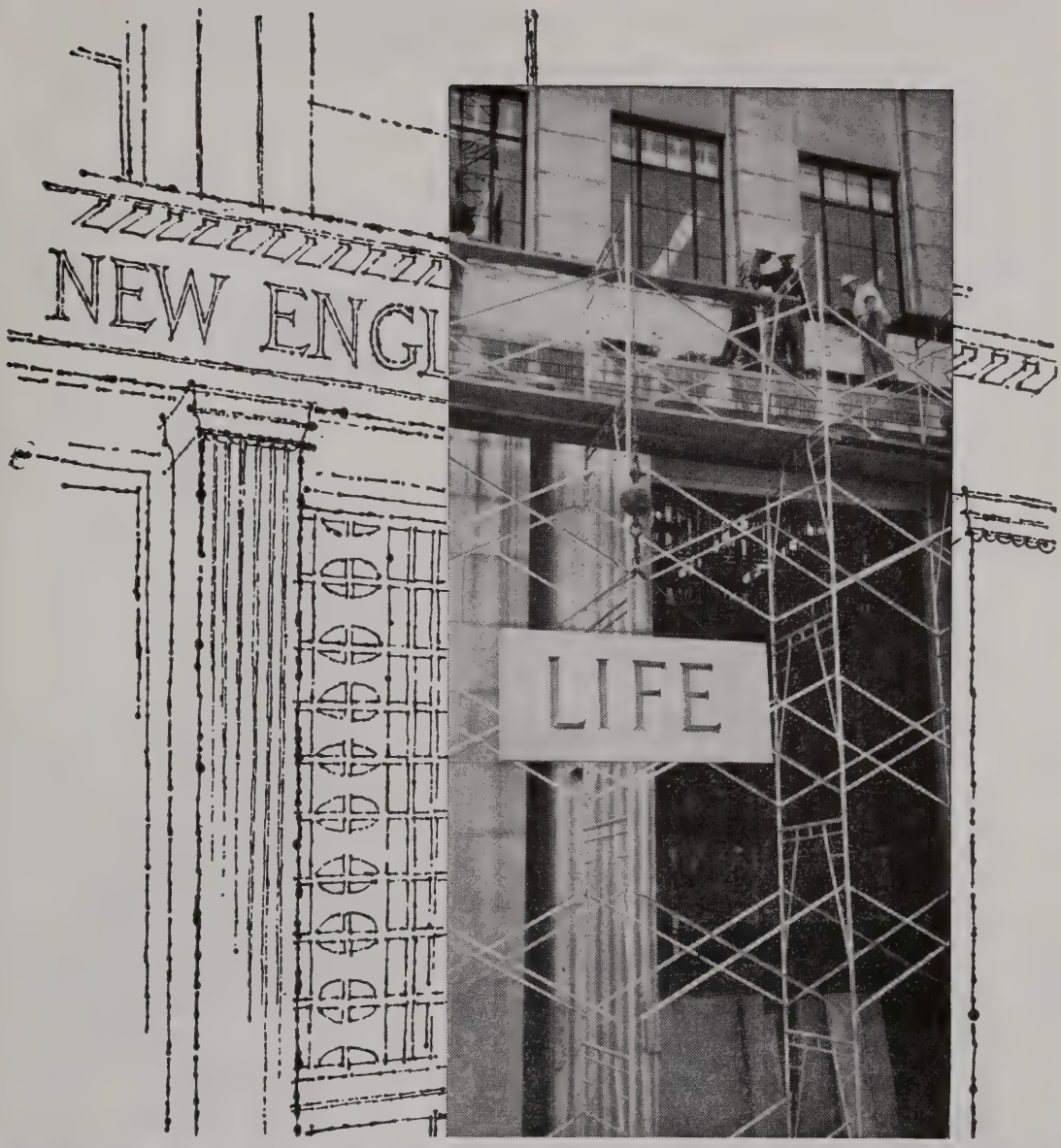
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ticism, which manifests itself in his choice of words for musical setting as well as in an attitude of mysticism and lay Catholicism that is neither ostentatious nor apologetic.

"As regards Ghedini's harmony, it may be said to show him as an 'independent' not wedded to any system of polytonality or twelve-note procedure. The structure of his recent works is always determined by a close polyphony and a disciplined counterpoint which relates them in some ways to that of modern pictorial abstractness (*Architetture* for orchestra)."



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Born in Votkinsk in the Government of Viatka, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

Tchaikovsky composed his Second Symphony in 1872, and dedicated it to the Imperial Musical Society of Moscow, by whom it was first performed under the direction of Nicholas Rubinstein, February 7, 1873. The first American performance was given in New York by the Symphony Society in 1883. The same orchestra brought the symphony to Boston in the season of 1891–92. The symphony was first performed at the concerts of the Boston Symphony Orchestra: February 12–13, 1897, when Emil Paur was the conductor, and has been since performed January 17, 1941, under Igor Stravinsky, November 2, 1945 and February 2, 1948, under Richard Burgin.

The score calls for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals and strings.

IT WAS in June of 1872 at Kamenka that Tchaikovsky began to write his Second Symphony.

Tchaikovsky visited St. Petersburg in the first week of January (1873) and called upon Rimsky-Korsakov with his score under his arm. The Petersburg circle were charmed with the earnest young composer from Moscow. Rimsky-Korsakov and his bride of a few months were particularly enthusiastic, and Mme. Rimsky-Korsakov, who was an excellent pianist, implored him to arrange the Finale for four hands. The

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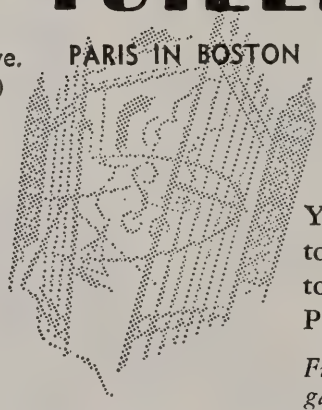
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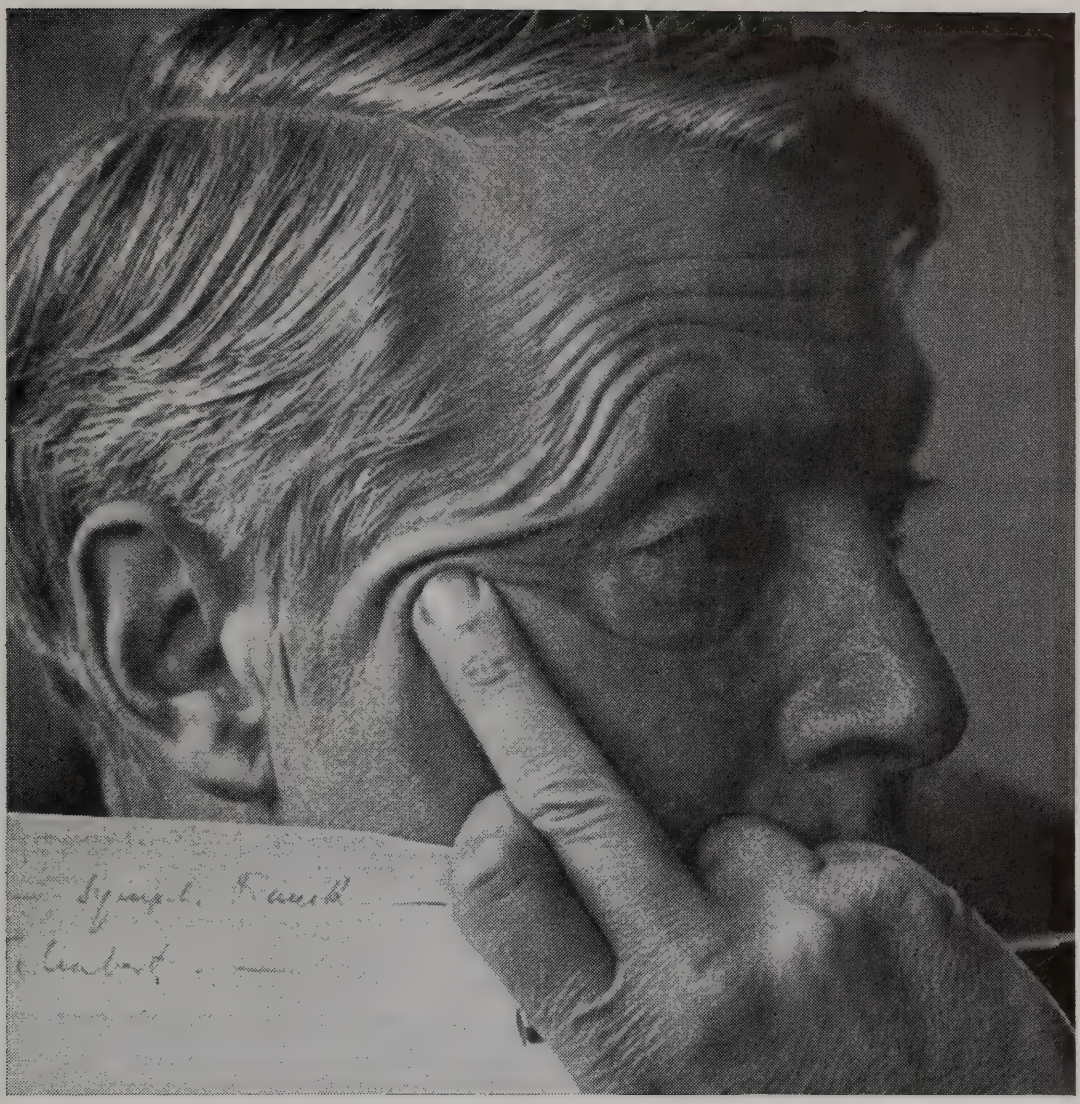


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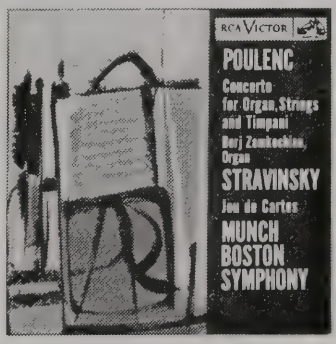
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enthusiasm of the "Invincible Band" over the Finale in particular was no doubt due to the fact that the composer, by using a Little Russian folksong as the main theme, was leaning definitely in their direction.

The "Little Russian" Symphony, as it was sometimes called, made its way to St. Petersburg a year later, where it was performed on March 9, 1874, under Napravnik. It was applauded as before.

But Tchaikovsky kept the symphony long in mind as a subject for revision and in Rome in 1879, having composed his Fourth Symphony, he found time at last to go over his score, which he had sent to his publisher Bessel seven years before, but which had never been published. "If I succeed in working steadily in Rome," he wrote Mme. von Meck from Paris (December 15, 1879), "I shall make a good work out of my immature, mediocre symphony."

The Second Symphony in its new form was brought out at a concert of the Musical Society in St. Petersburg, February 2, 1881, yet not one of the reviewers noticed that the score had been fundamentally rewritten.

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HOW TO WRITE AN OVERTURE

The Rossini Recipe

By Spike Hughes

(*Musical Times,* London, May, 1956)

When I was in Naples last year, I came across a piece of charmingly characteristic Rossiniary which I do not think is at all widely known.

It is an account, published in a Neapolitan paper of 1848, of the correspondence between the composer and an unspecified gentleman whom *Il Folletto* ("The Imp"), in its issue of 26 October 1848, introduces as one who, having heard Rossini, "frequently spoken of," secretly wrote to the *illustre maestro* in the following terms:

"My dear sir,

"You have the general reputation of being a maestro who is great, obliging and an epicure. To the epicure I send herewith a terrine of *pâté de foie gras de Strasbourg;* to the great and obliging *maestro* I

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address the hope that he will be gracious enough to grant my request to help one of his future rivals. I have a nephew who is a musician and does not know how to write the overture to the opera he has written. Would you, who have composed so much, please be so kind as to let me know your recipe? If you were still concerned with the joys of applause my request might perhaps be indiscreet, but now that you have renounced all claims to glory, you should no longer be jealous of anybody.

"I am, dear Signor Rossini, yours, etc."

Rossini, living at that time in retirement in Bologna, was clearly touched by the present of a terrine of the all-important constituent of the *tournedos Rossini* and replied by return of post and in terms of almost equally florid formality:*

"I consider myself greatly flattered, *o signore,* by the preference you show for my recipes over those of my colleagues in your concern for the embarrassing position in which your nephew finds himself. But first of all I must tell you that I have never written anything unless there was no possible means of avoiding it. I do not understand what pleasure can be derived from giving oneself a headache, getting cramp in one's hand and developing a fever merely to amuse a public whose greatest

* This letter in far briefer form was published by Sylvestri (*Della vita e delle opere di Gioacchino Rossini*) in 1874 and repeated verbatim in the letters edited by G. Mazzatinti in 1902. Sylvestri had taken the letter from the Pall Mall Gazette in 1874. Its authenticity cannot be proved (and it has been doubted). One may at least assume that Rossini would in any case have been pleased to be credited with it.



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delight is to be bored stiff by every effort to entertain it. I am not and never have been in any way a champion of the right to work, and I find that the most beautiful and precious of all human rights is that of doing nothing. I am able to indulge in this since acquiring, not thanks to my operas but to one or two happy financial speculations to which (without my knowledge) I was made a party, the incomparable privilege, the right *par excellence,* the right above all rights: that of doing nothing. If, then, I have any really practical advice to offer your nephew, it is to emulate me in this rather than in anything else.

"If, however, he still persists in his bizarre and inconceivable idea of wanting to work, then I will tell you the principal recipes which I had to use during the miserable period when I, too, was obliged to do something. Your nephew will be able to choose the one that suits him best.

"First general and invariable rule: Wait for the eve of the first performance before composing the overture. Nothing is better for inspiration than necessity, the presence of a copyist waiting for your work, sheet by sheet, and the sinister spectacle of the impresario tearing his hair in desperation. All true masterpieces in this form have always been written in this way. In Italy, in my time, all impresarios were as bald at thirty as the palm of your hand.

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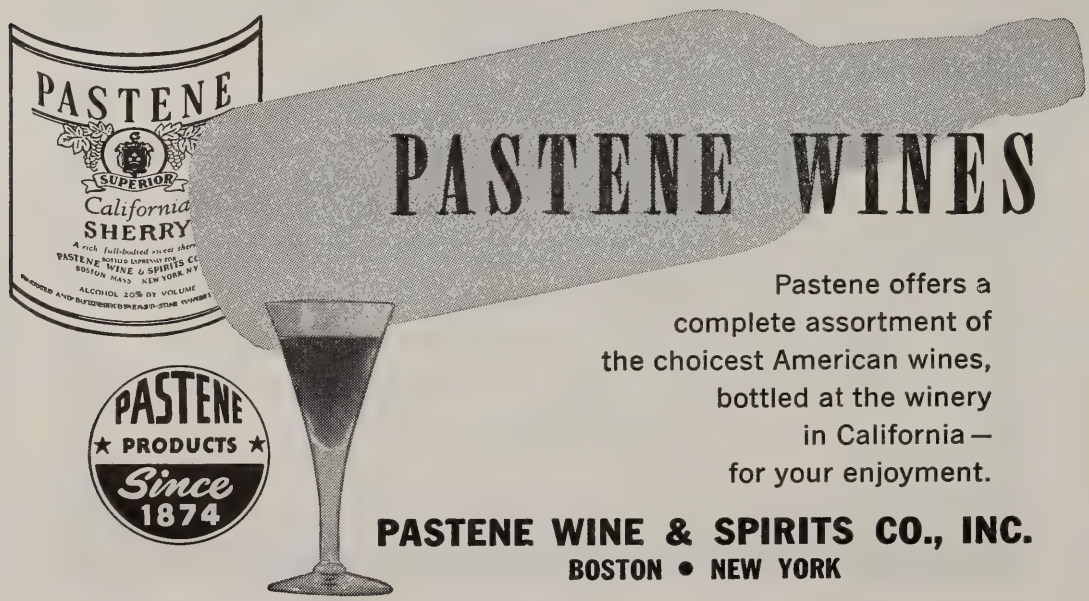
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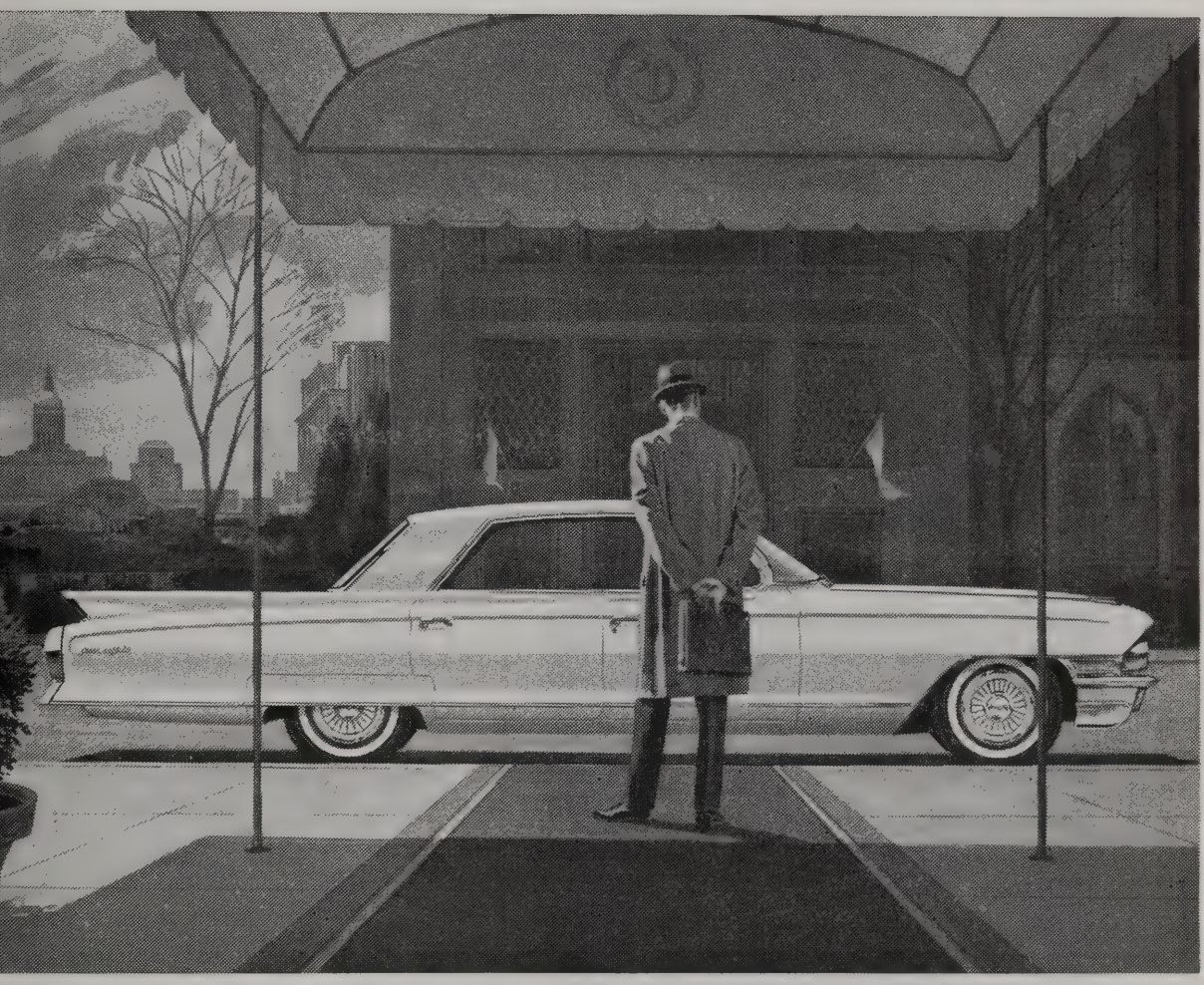
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"Second recipe: I wrote the overture to *Otello* in a small room in Barbaja's palace in Naples, where the fiercest and baldest of all impresarios locked me in by force, with a plate of boiled macaroni swimming in water and with no seasoning, threatening that I should not leave the room alive until I had finished the last note of the overture. You can try this recipe on your nephew, but, whatever happens, don't let him smell the delicious smell of the *pâté de foie gras de Strasbourg* – this kind of delicacy is suitable only for composers who do nothing, and I thank you very much for honouring me with the present you have sent me.

[The overture to *Otello* which Rossini wrote in such depressing circumstances is one of the gayest – and, one must admit, least appropriate – of his overtures; though it became less so, perhaps, after the happy ending had been thoughtfully added to the opera after the original Naples première. It is an item enterprising conductors might well add to their repertory without doing anybody any harm.]

"Third recipe: I wrote the overture to *La gazza ladra* not on the eve but on the very day of the first performance, up under the roof of La Scala in Milan, where I was sent by an impresario just as bad and almost as bald as Barbaja, and watched over by four stagehands. This quartet of executioners had been ordered to throw my overture, phrase

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by phrase, out of the window to the copyists in the courtyard below, who then delivered the parts to the first violin to rehearse. In the event of there being no pages of music to throw into the courtyard, the barbarians had orders to throw *me* to the copyists. The loft of your house, dear sir, could be used for the same purpose in the case of your nephew. God forbid that he should ever suffer any bigger falls.

[Rossini's little pun there was the use of the word *"caduta,"* which in Italian means "fall" but also — in the theatrical sense — a "flop."]

"Fourth recipe: I did better with the overture to *The Barber of Seville.* I did not write it specially to take the place of the one originally written for this extremely *buffa* opera; instead, I used another, composed for *Elisabetta, Regina d'Inghilterra,* an opera excessively *seria.* The public was enchanted by this solution. Your nephew, who has so far written no overture for his new opera, might well try this and use an overture he has already composed.

[There is no doubt that, for Rossini, the E minor *allegro vivo* tune of the *Barber* overture is very *opera seria* music indeed, and, of course, it had served for an opera even more *seria* — *Aureliano in Palmira* — before it was attached to *Elisabetta.* What I find interesting about that fourth recipe, however, is Rossini's reference to an overture specially written for *The Barber of Seville,* but not used. It is known that he

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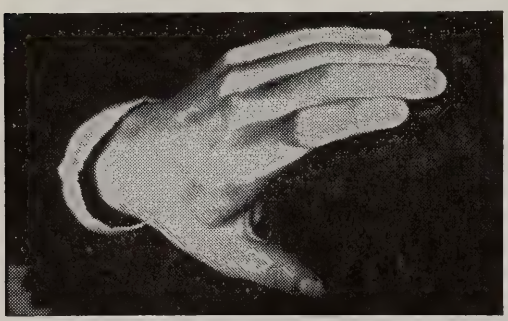
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did write one, and there has always been a suspicion that, though it was played at the *first* performance of the *Barber,* what we now call the overture took its place almost immediately after that. But, from what Rossini says about it in his letter, it seems that the original was never played at all.]

"Fifth recipe: I composed the overture, or rather the instrumental introduction, to *Le Comte Ory* fishing with a rod, with my feet in the water at Petit-Bourg in the company of M. Aguado, who never ceased, the entire time I was fishing, to talk to me about Spanish finance, which I found indescribably tedious. I do not imagine for a moment, sir, that in similar circumstances your conversation would have anything like the same unnerving effect on the imagination of your nephew.

"Sixth recipe: I found myself in the same sort of nerve-shattering situation when I wrote the overture to *William Tell* in an apartment I occupied in the Boulevard Montmartre. Here, night and day, the queerest characters in the whole of Paris would wander in and out, smoking, drinking, chattering, shouting, bawling in my ears while I went on composing and trying to hear as little as possible. I am certain



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[On reflection, perhaps that picture of Rossini's Paris apartment explains a little of how *William Tell* came to be the loudest overture in history.]

"Seventh recipe: In the case of *Mosè* I composed no overture at all, and this is the easiest thing of all. I am quite sure that your nephew could use this final recipe with great success. It is roughly the same as that adopted by my good friend Meyerbeer in *Robert le Diable* and *Les Huguenots,* and it appears that he has found it most satisfactory. I am assured that he has made use of it in *Le Prophète* as well and is full of praise for the efficacy of this recipe.

"With my best wishes for the glory of your nephew and my thanks for the *pâté,* which I found excellent, believe me to be, etc.

Rossini,
ex-composer."

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THREE SACRED PIECES: STABAT MATER DOLOROSA, LAUDI ALLA VERGINE MARIA, AND TE DEUM

By GIUSEPPE VERDI

Born in Roncole near Busseto, Italy, October 10, 1813;
died in Milan, January 27, 1901

Verdi's *Quattro pezzi sacri* (including the *Ave Maria,* which is not being performed at these concerts) were composed at different times and not intended to be performed together. He composed the *Laudi alla Vergine Maria* before his *Falstaff* of 1893, the *Te Deum* in 1895 and 1896, the *Stabat Mater* in 1896–97. These three works were first performed at the *Concerts du Conservatoire* in Paris, April 7, 1898, and in Turin under the direction of Toscanini on the following May 26. The *Stabat Mater* and the *Te Deum* were first performed in Boston by the Cecilia Society December 7, 1898, the *Laudi alla Vergine Maria* by this Society on January 26, 1899.

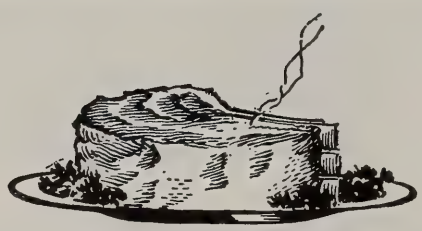
The *Te Deum* was performed to close the Boston Symphony concerts on December 30–31, 1918, when Henri Rabaud compiled a program both religious and patriotic "to celebrate the close of the year of victory."

The *Stabat Mater* calls for four-part chorus and the following instruments: 3 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 3 trumpets, 4 trombones, timpani, bass drum, harp and strings.

The *Laudi alla Vergine Maria* is composed for women's chorus in four parts *a cappella.*

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The *Te Deum* is written for double chorus with four parts in each and the following instruments: 3 flutes, 2 oboes, English horn, 2 clarinets, 2 bass clarinets, 4 bassoons, 4 horns, 3 trumpets, 4 trombones, timpani, bass drum and strings.

THE last thirty years of Verdi's life (he died at 88) were a period of semi-retirement. *Aïda,* composed and produced in 1871, was his twenty-sixth opera, the peak of his worldly success and of his craftsmanship until that time. This seemed to him a good moment to withdraw from the annoyance and bother of negotiations with publishers, impresarios, singers, and not least, censors. He found contentment in the tranquil home life of his Villa Sant' Agatha near Busseto with his dogs, his horses, his flower beds, and his grape culture.

Another artist might at this point have rested on his fame, his considerable earnings, the close companionship of his wife, the warmth of many friendships. With Verdi this was not enough. He was in the possession of powers which were still growing. He was aware that Richard Wagner had changed the whole face of opera. The Italian tradition of set numbers and monodic *bel canto* was undergoing a transformation in Germany. Wagner's was the very opposite of Verdi's custom of tailoring his operas to the expectations of performers and public. Verdi knew that he could enrich his art by Wagner's innovations without being engulfed by them. He also knew that he was now

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in a position to do exactly what he pleased. He could rejoice in his independence, for his reputation had become indestructible.

Fate was to allow him another third of a century, and in the course of these mellow years he was moved to try his hand at two operas without too much concern for what might not be easily apprehended by custom-bound listeners. *Otello* (1887) was the magnificent result of an entirely congenial joint effort with Arigo Boïto. Five years later these two delved into Shakespeare once more, and turned out a masterly work that was even more independent of the Italian operatic tradition. *Falstaff* puzzled many, but could not have failed.

Falstaff was indeed his farewell to the stage. He was then eighty, but vigorous in mind and spirit. In the eight years that remained of his life he wrote *Three Sacred Pieces.** These works, like the *Requiem,* have been criticized for their lay and somewhat theatrical style, but generally praised by those who have realized that the composer treated his sub-

* It was in 1874, three years after *Aïda,* that he had first turned his hand to a large religious work and composed the Manzoni *Requiem.* The *Ave Maria* of 1889 was an exercise built on the notes of an unusual scale.

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jects with a personal awareness of their meaning, and according to his own musical nature rather than in the strict liturgical manner, which would have been expert and correct, but probably lifeless.

When the *Stabat Mater* and the *Te Deum* were performed by the Cecilia Society in Music Hall, Boston, Philip Hale wrote of the then new works in the *Journal,* December 8, 1898: "It is vain and absurd for a man of this generation to ask why Verdi does not write religious music in the style of the old schools, or in that of Bach, or in that of some Protestant *Kapellmeister.* Verdi is a modern of the moderns, who at the same time knows thoroughly all the contrapuntal tricks and devices of the glorious Italian writers for the Church, who flourished before opera was born, or when it was in its cradle. An Italian, a devout Roman Catholic of intensely dramatic spirit, he writes his sacred music as he feels it. Is the *Stabat Mater* not dramatic in subject? Is the *Te Deum* undramatic? But I doubt whether anyone who heard the performance last night will raise this question, which is parochial."

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Dr. Eduard Hanslick, who could be outrageously wrong and is usually quoted for his laughable errors of judgment, could sometimes be apt and to the point. Defending Verdi's religious scores (in this particular case the *Requiem*), he wrote:

"The main thing is that the composer should combine, with a reverence for his task, a consistency with his own character. This testimonial of honesty must be granted to Verdi. . . .

"Verdi, basing his style on the better class of Neapolitan church music, did not neglect the greater resources of his time nor deny the ardent spirit of his genius; like many a pious painter, he introduced his own portrait in the picture he evoked. Religious devotion, too, is subject to change in the modes of its expression; it has its countries and period. What may seem too passionate, too sensuous, in Verdi's *Requiem,* is simply based on the emotional characteristics of his countrymen; and the Italian certainly has a right to ask if he may not address his God in the Italian language."

• •

The *Stabat Mater dolorosa* ("There stood the grieving Mother") is a Roman Catholic church sequence of the thirteenth century, attributed to the Franciscan Jacopone da Todi (c. 1228–1306), and it is still sung

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at the Feast of the Seven Dolours. The text has also been set by Josquin des Prez, Palestrina, A. Scarlatti, Pergolesi, Haydn, Schubert, Rossini, Dvořák, and others.

This depiction of the Mother of Christ before the cross takes a lyrical course with dramatic interjections, in parts almost in the suggestion of an aria. The text is set in continuous form, without repetition. The accompanying orchestra is poignant in coloring, with pulsing, syncopated accents.

Stabat mater dolorosa
juxta crucem lacrimosa,
dum pendebat filius.
Cujus animam gementem,
contristatam ac dolentem
pertransivit gladius.

O quam tristis et afflicta
fuit illa benedicta
mater unigeniti!
Quae moerebat et dolebat,
et tremebat, cum videbat
nati poenas inclyti.

Quis est homo, qui non fleret,
Christi matrem, si videret
in tanto supplicio?
Quis non posset contristari,
piam matrem contemplari
dolentem cum filio?

Pro peccatis suae gentis
vidit Jesum in tormentis,
et flagellis subditum.
Vidit suum dulcem natum,
moriendo, desolatum,
dum emisit spiritum.

At the cross her station keeping,
Stood the mournful Mother weeping,
Close to Jesus to the last.
Through her heart, His sorrow sharing,
All His bitter anguish bearing,
Now at length the sword had pass'd.

O, how sad and sore distress'd
Was that Mother highly blest
Of the sole-begotten One!
Christ above in torment hangs;
She beneath beholds the pangs
Of her dying glorious Son.

Is there one who would not weep,
Whelm'd in miseries so deep
Christ's dear Mother to behold?
Can the human heart refrain
From partaking in her pain,
In that Mother's pain untold?

Bruis'd, derided, curs'd, defil'd,
She beheld her tender child:
All with bloody scourges rent.
For the sins of His own nation,
Saw Him hang in desolation,
Till His spirit forth He sent.



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Eja mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.
Fac, ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.

Sancta mater, istud agas,
crucifixi fige plagas
cordi meo valide.
Tui nati vulnerari,
tam dignati pro me pati,
poenas mecum divide.

Fac me vere tecum flere,
crucifixo condolere,
donec ego vixero.
Juxta crucem tecum stare,
te libenter, sociare
in planctu desidero.

Virgo virginum praeclara,
mihi jam non sis amara,
fac me tecum plangere.
Fac, ut portem Christi mortem
passionis fac consortem
et plagas recolere.

O thou Mother! fount of love!
Touch my spirit from above;
Make my heart with thine accord.
Make me feel as thou has felt;
Make my soul to glow and melt
With the love of Christ our Lord.

Holy Mother! pierce me through;
In my heart each wound renew
Of my Saviour crucified.
Let me share with thee His pain,
Who for all my sins was slain,
Who for me in torments died.

Let me mingle tears with thee,
Mourning Him who mourn'd for me,
All the days that I may live.
By the cross with thee to stay,
There with thee to weep and pray,
Is all I ask of thee to give.

Virgin of all virgins best,
Listen to my fond request:
Let me share thy grief divine.
Let me, to my latest breath,
In my body bear the death
O that dying Son of thine.

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Fac me plagis vulnerari
cruce hac inebriari
ob amorem filii.
Inflammatus et accensus,
per te, virgo, sim defensus
in die judicii.

Fac me cruce custodiri
morte Christi praemuniri,
confoveri gratia.
Quando corpus morietur,
fac, ut animae donetur
paradisi gloria.
Amen.

Wounded with His every wound,
Steep my soul till it hath swoon'd
In His very blood away.
Be to me, O Virgin, nigh,
Lest in flames I burn and die,
In His awful Judgment day.

Christ, when Thou shalt call me hence,
Be Thy Mother my defense,
Be Thy cross my victory.
While my body here decays,
May my soul Thy goodness praise,
Safe in Paradise with Thee.
Amen.

— Translation by the Reverend Edward Caswell, M.A.

• •

Laudi alla Vergine Maria is a setting of Dante's Italian text from the last Canto of *Paradiso,* for women's voices *a cappella* in two soprano and two alto parts. The thirty-third Canto, concluding *The Divine Comedy,* is set in Heaven, with "God, angels, and saints." The first seven stanzas are used:

1. Vergine Madre, figlia del tuo Figlio,
Umile ed alta più che creatura,
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4. Qui se' a noi meridïana face
Di caritate; e giuso, intra i mortali,
Se' di speranza fontana vivace.

5. Donna, se' tanto grande e tanto vali,
Che qual vuol grazia, e a te non ricorre,
Sua disïanza vuol volar senz'ali.

6. La tua benignità non pur soccorre
A chi dimanda, ma molte fïate
Liberamente al dimandar precorre.

7. In te misericordia, in te pietate,
In te magnificenza; in te s'aduna
Quantunque in creatura è di bontate.

The following translation is by P. H. Wicksteed in the Modern Library edition:

"Virgin Mother, daughter of thy son, lowly and uplifted more than any creature, fixed goal of the eternal counsel,

thou art she who didst human nature so ennoble that its own Maker scorned not to become its making.

In thy womb was lit again the love under whose warmth in the eternal peace this flower hath thus unfolded.

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Here art thou unto us the meridian torch of love and there below with mortals art a living spring of hope.

Lady, thou art so great and hast such worth, that if there be who would have grace yet betaketh not himself to thee, his longing seeketh to fly without wings.

Thy kindliness not only succoureth whoso requesteth, but doth oftentimes freely forerun request.

In thee is tenderness, in thee is pity, in thee munificence, in thee united whatever in created being is of excellence."

• •

The *Te Deum Laudamus* ("We praise Thee, O God") is a hymn of praise, which has wrongly been attributed to St. Ambrose, but was probably written and set by Nicetas (c. 400), Bishop of Remesiana. It has been set by Palestrina, Purcell, Handel, Berlioz, Bruckner, Dvořák, and others. It is usually conceived in the nature of a hymn of praise to be used on occasions of public rejoicing. Verdi, however, has approached the text with music of solemnity, ending with an entreaty for salvation in the vein of the *Libera me* in his *Requiem.* A double chorus is used, but is usually treated jointly, with a frequent alternation of the women's and men's parts. The score opens softly with a *cantus firmus* made by the male voices "without measure" in the traditional style of a plain-song suggestive of Palestrina, whose greatness Verdi held in deep

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respect. The men complete the introduction in measured chords, after which the full chorus and orchestra proclaim the *sanctus.* The liturgical motive is developed and becomes the thematic core of the whole. At *Dignare Domine,* sung in octave unison "darkly, without accent," the music becomes a prayer. The *Miserere* is softly repeated between the male and female voices unaccompanied. The work ends with the anguished cry *In te speravi* by soprano voices with solo trumpet, as a climax before the close.

Te Deum laudamus: te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.
Tibi omnes angeli, tibi coeli, et universae potestates:
Tibi cherubim et seraphim, incessabile voce proclamant:
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth:
Pleni sunt coeli et terra majestatis gloriae tuae.
Te gloriosus Apostolorum chorus.
Te Prophetarum laudabilis numerus.
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur Ecclesia.
Patrem immensae majestatis.
Venerandum tuum verum et unicum Filium.
Sanctum quoque Paraclitum Spiritum.
Tu Rex gloriae, Christe.

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Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum.
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Tu ad dexteram Dei sedes, in gloria Patris.
Judex crederis esse venturus.
Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti.
Aeterna fac cum Sanctis tuis, in gloria numerari:
Salvum fac populum tuum, Domine, et benedic haereditati tuae.
Et rege eos, et extolle illos, usque in aeternum.
Per singulos dies benedicimus te.
Et laudamus nomen tuum in saeculum, et in saeculum saeculi.
Dignare, Domine, die isto, sine peccato nos custodire.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua, Domine, super nos: quem admodum speravimus in te.
In te, Domine, speravi: non confundar in aeternum.

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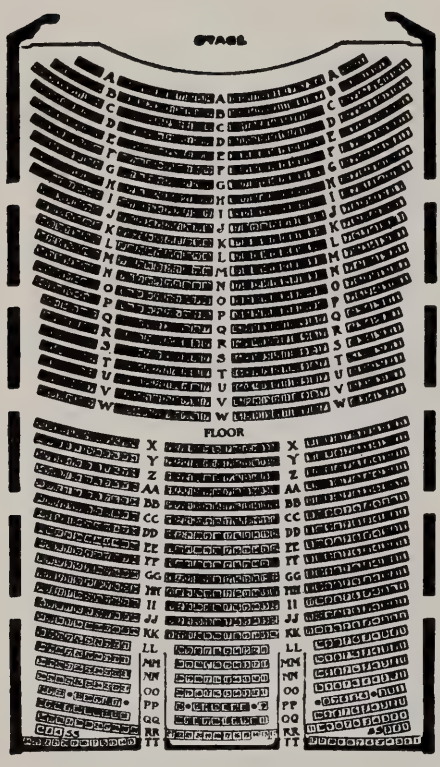
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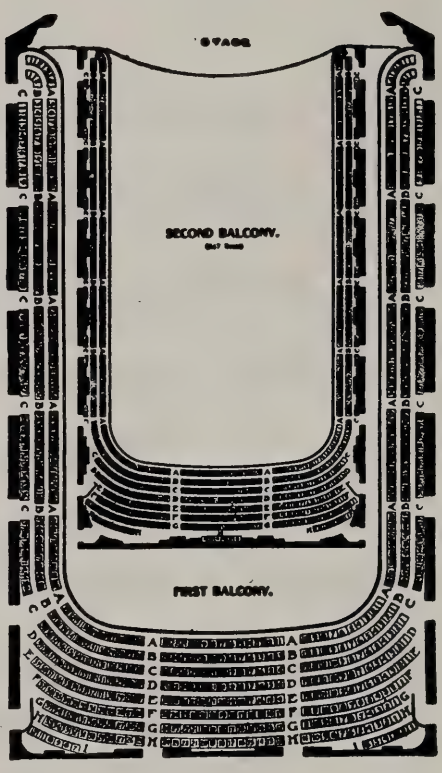
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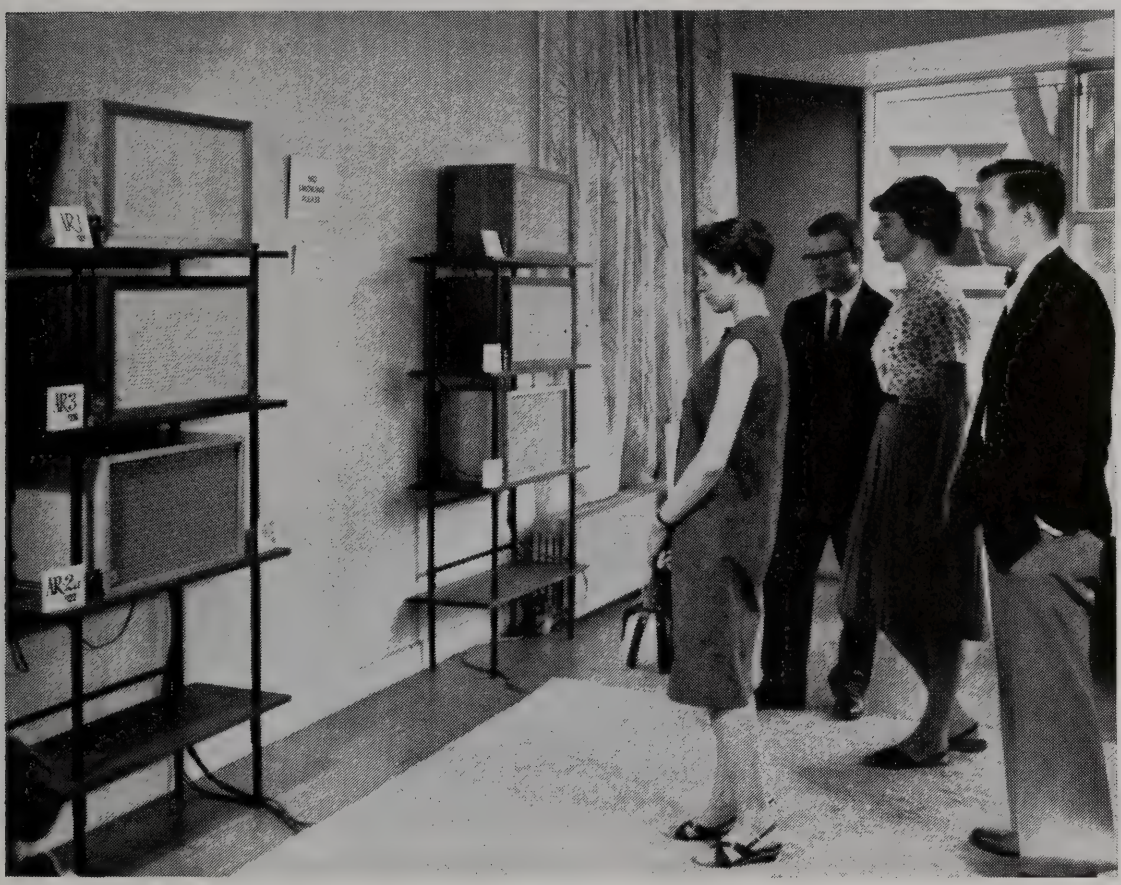
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FRIDAY AFTERNOON, March 9, *at* 2:15 *o'clock*

SATURDAY EVENING, March 10, *at* 8:30 *o'clock*

CARLO MARIA GIULINI, *Guest Conductor*

HAYDN Symphony in G major, No. 94 ("Surprise")

I. Adagio cantabile; Vivace assai
II. Andante
III. Menuetto
IV. Allegro di molto

BRITTEN The Young Person's Guide to the Orchestra
Variations and Fugue on a Theme of Purcell, *Op.* 34

INTERMISSION

DVOŘÁK Symphony No. 5, in E minor, "From the New World," *Op.* 95

I. Adagio; Allegro molto
II. Largo
III. Scherzo: Molto vivace
IV. Allegro con fuoco

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

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SATURDAY EVENING, MARCH 17, *at* 8:30 *o'clock*

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V. Sehr langsam (Very slowly)
VI. Langsam (Slowly)

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TCHAIKOVSKY *Symphony No. 4, in F minor, *Op.* 36

I. Andante sostenuto
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato; Allegro
IV. Finale: Allegro con fuoco

These concerts will end about 3:55 o'clock on Friday Afternoon; 10:10 o'clock on Saturday Evening.

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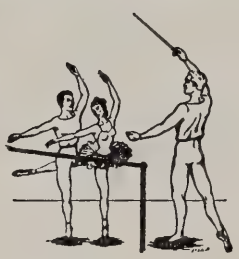
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NOTE: Plans are now being concluded for what promises to be a memorable 1962-63 Celebrity Series season. Current subscribers will automatically receive the first announcement in mid-March. Others desiring the preliminary announcement of five internationally famous orchestras, David Oistrakh, Richter, Fischer-Dieskau, Joan Sutherland, the Bolshoi Ballet and 12 other illustrious attractions should send their request to:

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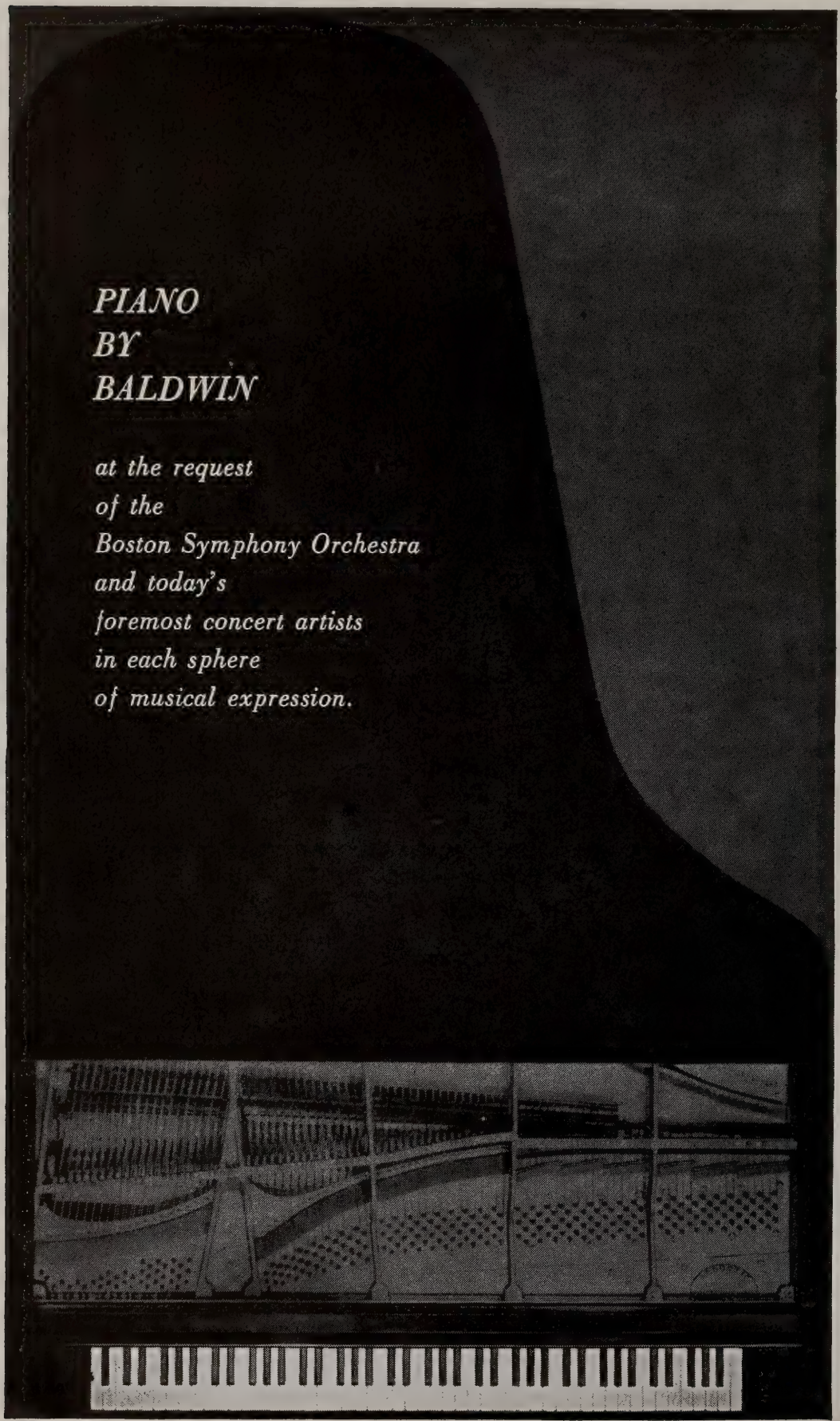
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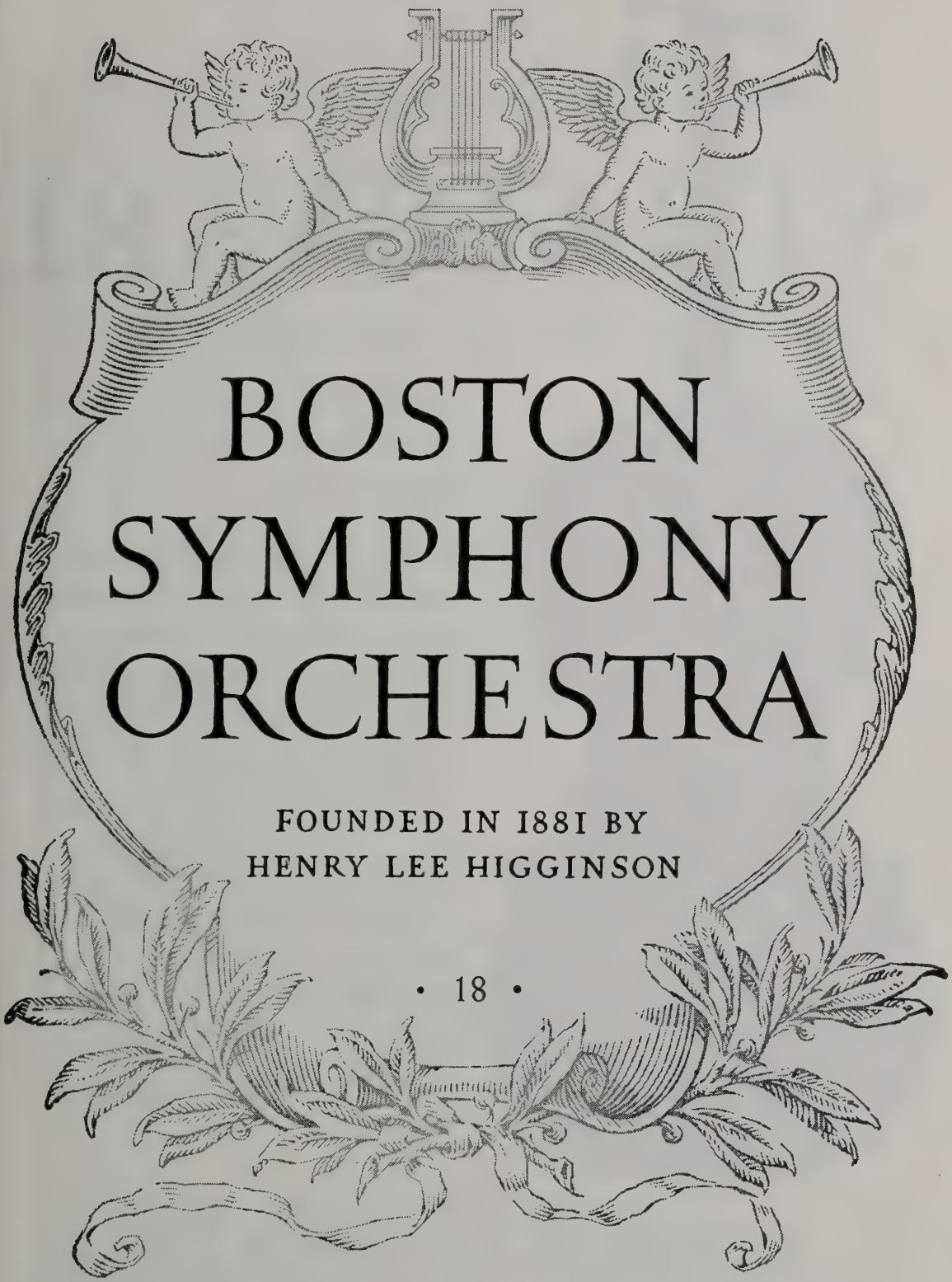
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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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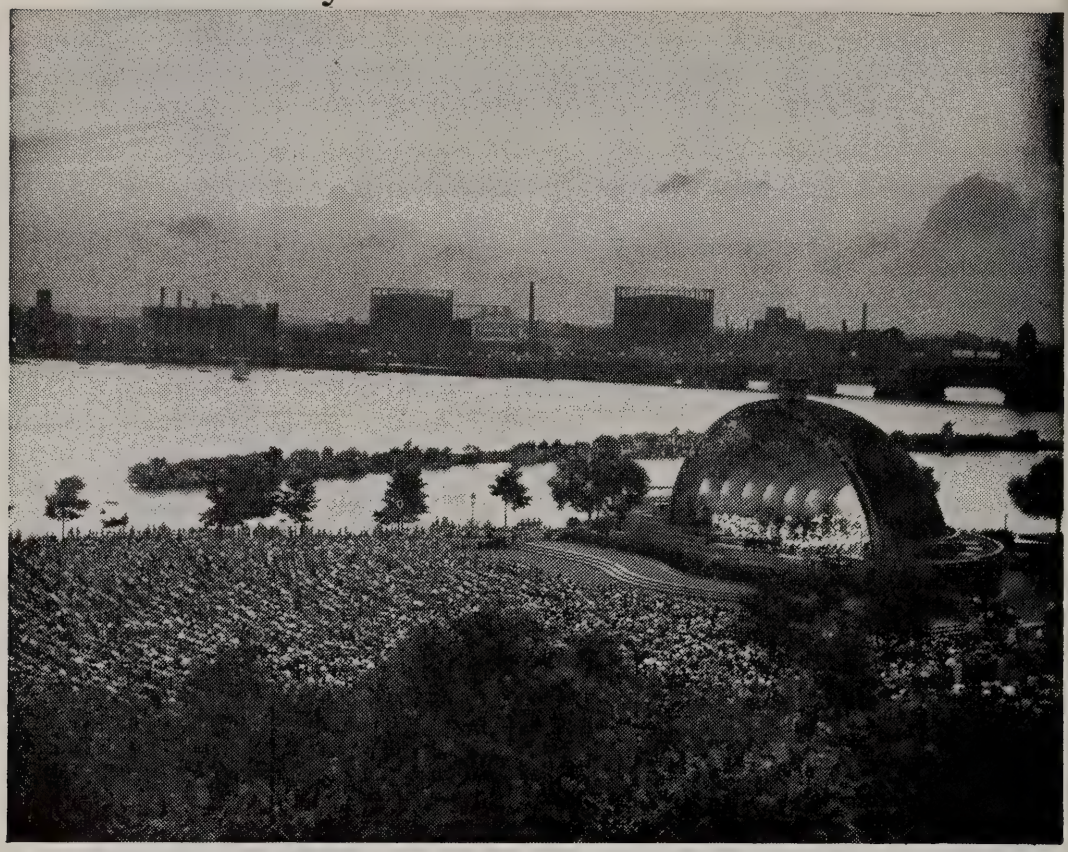
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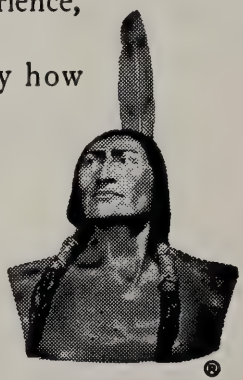


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NOTES

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WATERCOLORS

The exhibition in the Gallery is loaned by the Boston Society of Watercolor Painters.

The following paintings are shown:

AGNES A. ABBOT
- Castel del Ovo, Naples
- Etna, Taormina

CARROLL BILL
- Red Bridge

JACK CALLAHAN
- Portrait No. 1
- Edna

J. W. S. COX
- Ponte Rialto, Venice
- Boats on the Giuddeca

CLAUDE CRONEY
- Driftwood
- Little Ones for Big Ones

CHARLES DEMETROUPOLIS
- Copley Square
- Fenway Gardens

WILLIAM JEWELL
- Beach Patterns
- Journey's End

PRESCOTT JONES
- Summer
- The Cove

HAROLD F. LINDERGREEN
- Mountain Peaks
- Composition, N. E. Sea-Turn

GLEN MACNUTT
- Waterfront
- Winter Evening

FORREST ORR
- Wild Apple Blossoms
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Gloucester
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Beach Patterns
Journey's End

• •

THE GUEST CONDUCTOR

Carlo Maria Giulini was born in 1914 in Barietta, an ancient and historic city on the Adriatic coast in the south of Italy. He studied at the Academy of Santa Cecilia in Rome, and took a course in conducting under Alfredo Casella, and later under Bernardino Molinari at the Chigi Academy in Siena. He was engaged by the Italian Radio (RAI) in 1946 and in 1950 became the conductor of the orchestra of *Radio Milano.*

Through the past nine years his principal activities have been with La Scala opera in Milan. The performances directed by him there include: Monteverdi's *L'Incoronazione di Poppea,* Stravinsky's *Les Noces* (in its first Italian stage performance), Bartók's *Bluebeard's Castle,* Rossini's *La Cenerentola,* and *L'Italiana in Algeri.* He has conducted at numerous festivals throughout Europe. He made his American debut conducting the Chicago Orchestra in 1955, and returned to this country in the autumn of 1960 as conductor of the Israel Philharmonic Orchestra. Mr. Giulini is now conducting in Boston for the first time.

• •

IN THE GALLERY

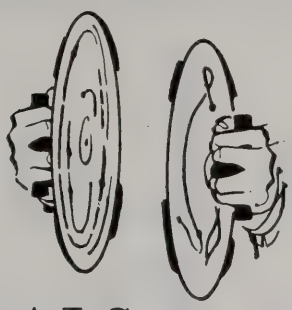
Photographic portraits of each member of the Boston Symphony Orchestra have been made by Milton Feinberg of Boris and Milton, and may be seen in the cases in the Gallery each week. The present exhibit consists of the brass section.

The collection of medals depicting composers, now on view, has been presented to the Boston Symphony Orchestra by Dr. John B. Sears.

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CYMBALS: Used by the Greeks and Romans in miniature form, these "sounding brasses" reappeared in Europe sometime before 1300 A. D. Curiously, mediaeval musicians refrained from clashing them; instead, they were delicately touched together to produce a bell-like tone, much as a modern triangle is struck. During the Renaissance, they fell into disuse—partly, at least, because they were a favored instrument of the Ottoman armies which then threatened central Europe. But by 1680 cymbals were in cautious and sparing use again, providing exotic effects in German operas. A century later, the Turkish Janissaries had ceased to be a threat, and music "a la Turque" was all the rage among the Classical composers. This called for cymbals, often played by the bass drummer for economy's sake. By 1800, they had become a full-fledged member of the orchestra—as, indeed, they are today.

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Eighteenth Program

FRIDAY AFTERNOON, MARCH 9, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 10, *at* 8:30 *o'clock*

CARLO MARIA GIULINI, *Guest Conductor*

HAYDN Symphony in G major, No. 94 ("Surprise")

I. Adagio cantabile; Vivace assai
II. Andante
III. Menuetto
IV. Allegro di molto

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INTERMISSION

DVOŘÁK Symphony No. 5, in E minor,
"From the New World," *Op.* 95

I. Adagio; Allegro molto
II. Largo
III. Scherzo: Molto vivace
IV. Allegro con fuoco

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SYMPHONY IN G MAJOR, "THE SURPRISE," NO. 94

By JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

The symphony was composed in 1791; performed for the first time March 23, 1792, at the Hanover Square Rooms, London.

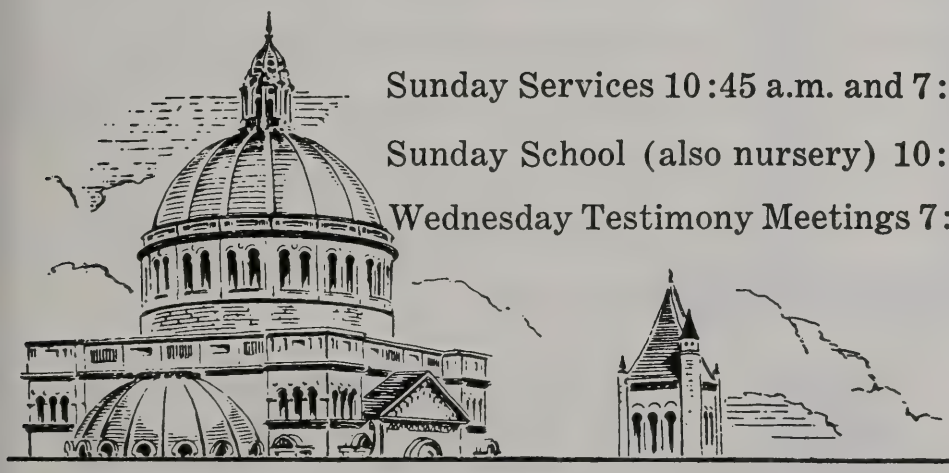
The most recent performances by the Boston Symphony Orchestra in the Friday and Saturday series were on February 24–25, 1956, Pierre Monteux conducting.

The instrumentation: 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

THIS was the third in order of the twelve symphonies which Haydn wrote for Johann Peter Salomon to be performed at the concerts which the musician-impresario arranged for Haydn in London. This symphony, introduced at the sixth (and last) Salomon concert of Haydn's first visit, became at once popular, and known as the "favorite grand overture." Haydn repeated it during his second sojourn in London (1794 and 1795).

The incident of the sudden fortissimo chord introduced at the end of a pianissimo passage in the Andante undoubtedly captured the general fancy and contributed toward the favor in which the piece was held. It thus acquired the title in England "The Surprise" Symphony, and in Germany the symphony "with the drum stroke." Adalbert Gyrowetz,

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writing his autobiography in 1848, quoted Haydn as having remarked, while playing it to him on the piano, "The women will cry out here." It has been told that British audiences, having dined heartily before the concerts, were apt to doze through slow movements. But Haydn avowed no further intention than to titillate them with a novelty. "The first allegro of my symphony was received with countless 'bravos,' but the enthusiasm rose to the highest point after the Andante with the drum stroke. *'Ancora! ancora!'* was shouted from all sides, and Pleyel himself complimented me upon the idea" (Griesinger).

The reviewer in the *Oracle* was roused to a flight of fancy:

"The second movement was equal to the happiest of this great Master's conceptions. The surprise might not be unaptly likened to the situation of a beautiful Shepherdess, who, lulled to slumber by the murmur of a distant Waterfall, starts alarmed by the unexpected firing of a fowling piece. The flute obbligato was delicious."

This loud chord which caused so much attention and discussion has been demonstrated to have been nothing more than an afterthought. A writer in the *Musical Times* (May 1, 1909) who signed himself "F. G. E." explained that he had had access to the "original autograph," which was then in the possession of Felix Moscheles. The first page of the Andante from the autograph in question is reproduced in facsimile

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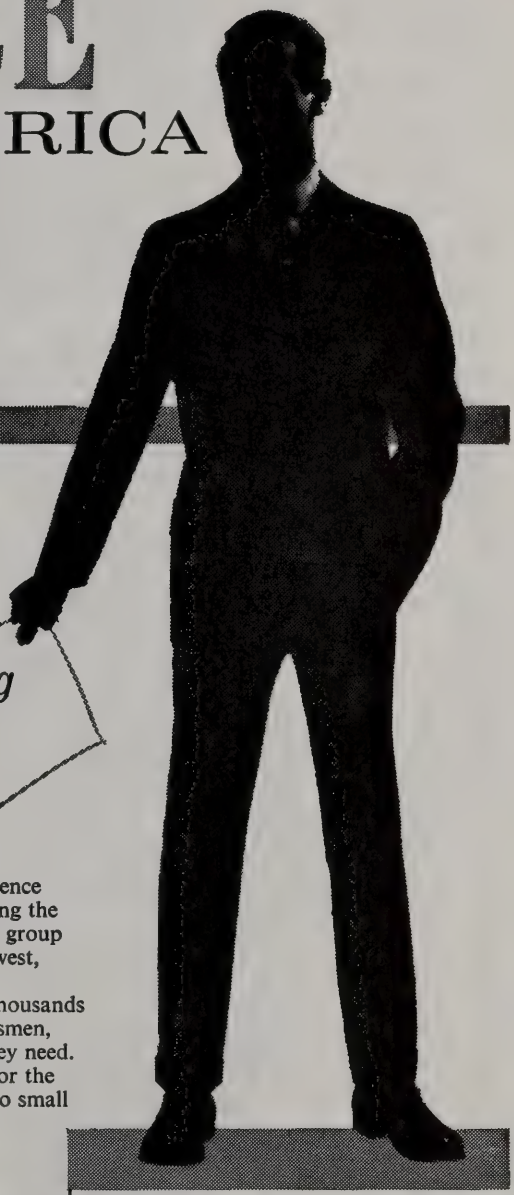


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in that issue of the *Musical Times.* After the first eight measures, which are marked "piano," there is simply a double-bar repeat sign. A large X is drawn across the page. (In the printed score the eight measures are repeated *pp* with a lighter scoring. The *ff* chord follows, given to the full orchestra.)

William Foster Apthorp, describing early Haydn performances in Boston, wrote of an occasion when Louis Antoine Julien's Orchestra played the "Surprise" Symphony during the season 1853–54. Julien chose the Andante as a means for creating a sensation. "To make the 'Surprise' still more surprising, he added an enormous bass drum – the largest, I believe, ever seen in this country up to the time."

The Symphony begins with a short introduction, adagio cantabile, in G major 3/4, leading to the main body of the movement, vivace assai, in G major 6/8. In the working out and summation of the first movement, as likewise in the minuet with its trio and in the rondo finale, Haydn makes no conspicuous departure from prescribed form. The theme of the Andante, which is in C major and is followed by a series of variations, he later used as an accompaniment to an air in his oratorio, *The Seasons:* "With Eagerness the Husbandman."

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THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA

Variations and Fugue on a Theme of Purcell, *Op.* 34

By Benjamin Britten

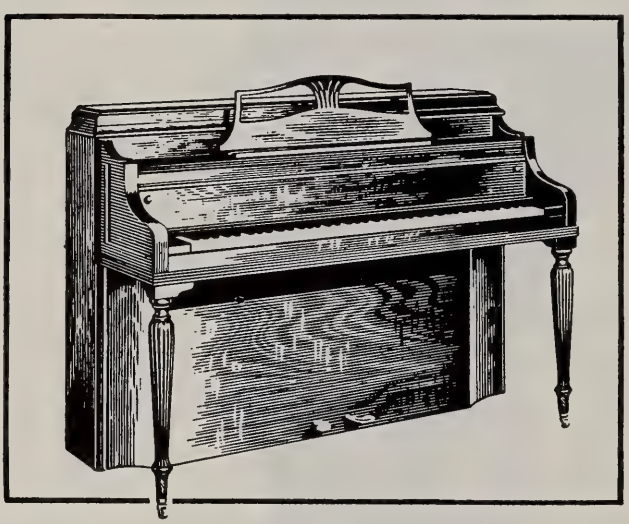
Born in Lowestoft, November 22, 1913

These Variations were composed in 1945 (they were completed on New Year's Day, 1946) for a documentary film, *Instruments of the Orchestra.* The work was introduced at our Friday and Saturday concerts by Igor Markevitch as guest on March 18–19, 1955. The music in concert performance contains an optional introduction by a speaker. It was introduced in this form at the Boston Pops concerts in Symphony Hall, May 2, 1950. A danced version was produced by the Ballet de la Paix as *"Oui ou non?"* at the *Palais du Chaillot,* Paris, in 1949.

The following orchestra is required: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, tambourine, triangle, side drum, Chinese block, xylophone, castanets, gong, whip, harp and strings.

The score bears this inscription: "This work is affectionately inscribed to the children of John and Jean Maud: Humphrey, Pamela, Caroline and Virginia, for their edification and entertainment."

It was a commission from the British Ministry of Education which led Britten to compose a set of variations illustrating for the benefit of young initiates to orchestral music the sound and particular uses of



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each section and its individual instruments. This was his last venture into music for films, a venture probably induced by his fondness for writing music for young people.* This work has often been performed at concerts and found acceptable as a demonstration of the special color and characteristics of the various instruments.

The theme was drawn from Purcell's Incidental Music to *Abdelazer* or *The Moor's Revenge* by Mrs. Aphra Behn, first produced at the Dorset Garden Theatre in London in 1677. The 8-bar theme of Purcell is announced by the full orchestra and presented in turn by the woodwinds, the brass, the string section and the percussion. Again the theme is played by the combined orchestra fortissimo. The Variations are in the following order:

Variation	I.	Flutes and Piccolo
	II.	Oboes
	III.	Clarinets
	IV.	Bassoons

* Such as the *Simple Symphony* composed in his nineteenth year, the songs, *"Friday Afternoons,"* written to be sung by boys at school, and various part songs for a similar purpose. The parts for children in *Peter Grimes* and *Albert Herring* are well-known. *"A Boy was Born"* and *"The Spring Symphony"* make use of a supplementary boys' chorus. *"Let's Make an Opera"* is intended as a school production. There is *Noye's Fludde,* a Mystery Play (1958) in which children take part.



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XI. Two Trumpets
XII. Three Trombones and Tuba
XIII. Percussion (timpani, bass drum, cymbals, tambourine, triangle, side drum, Chinese block, xylophone, castanets, whip, gong)

The work closes with a Fugue based upon a quicker version of the theme, in which each instrument makes a separate entrance in the correct fugal manner. There is an intricately contrived coda.

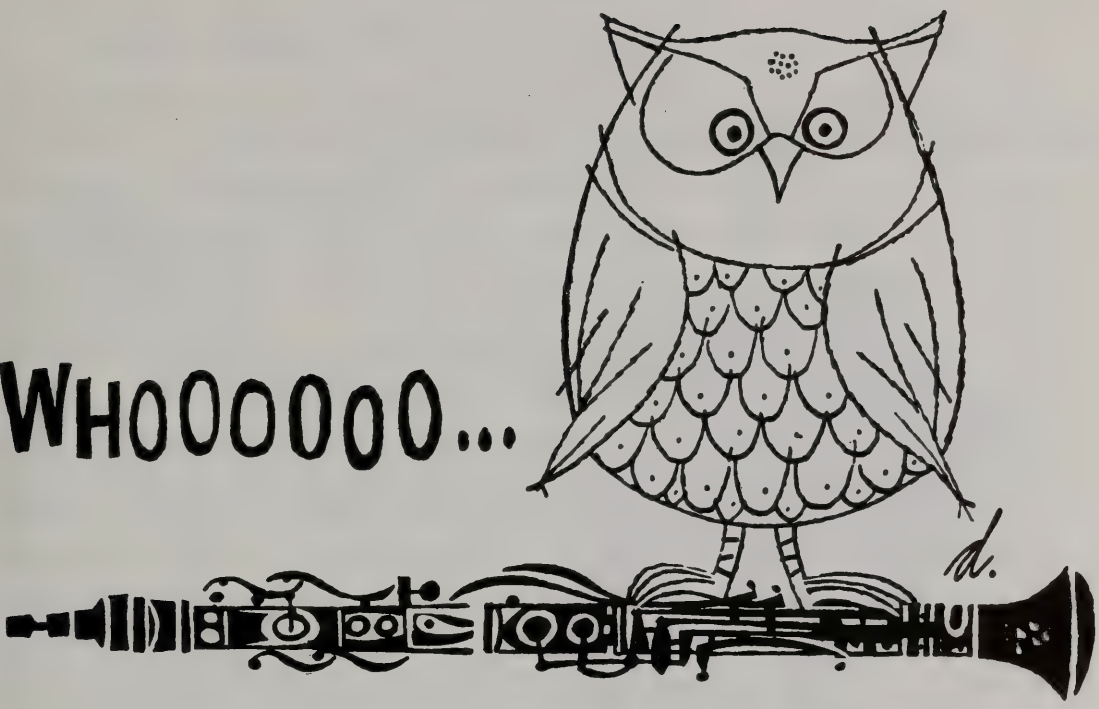
• •

The following works by Britten have been performed by this orchestra:

Variations for String Orchestra on a Theme of Frank Bridge, Op. 10, April 25, 1941.
Sinfonia da Requiem, Op. 20, January 2, 1942.
Passacaglia and Four Sea Interludes from the Opera *Peter Grimes,* Op. 33, March 1, 1946.
Spring Symphony, Op. 44, August 13, 1949 (Berkshire Festival).
Variations and Fugue on a Theme of Purcell, Op. 34, March 18, 1955.

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ENTR'ACTE

STRAVINSKY SPEAKS HIS VIEWS ONCE MORE

By the evidence of his latest book* Stravinsky is an inexhaustible and inexhaustibly intriguing conversationalist. This is the third of its kind, and a fourth book announced as "in preparation" under the title of *"Dialogues and a Diary,"* may well complete what will eventually be considered as the truest word picture of his character, so far as any man may be trusted to view himself whole. Self-comprehension could involve self-psychoanalysis, and even this Stravinsky attempts in recounting his childhood memories.

The man who has been the leading spirit in the forefront of composition these many years and who has lived in many parts of the musical world, has still much to tell. His remarks about other musicians may be warmly friendly, coldly respectful, or sharply edged – they are always colorful. A composer who has always boldly cut his own swath through the æsthetics of his art cannot be expected to treat those of opposite ways with generous toleration or tact. A becoming reserve does not seem to be part of his nature.

* *Expositions and Developments*, by Igor Stravinsky and Robert Craft, Doubleday and Company, Inc., published March 2, 1962.

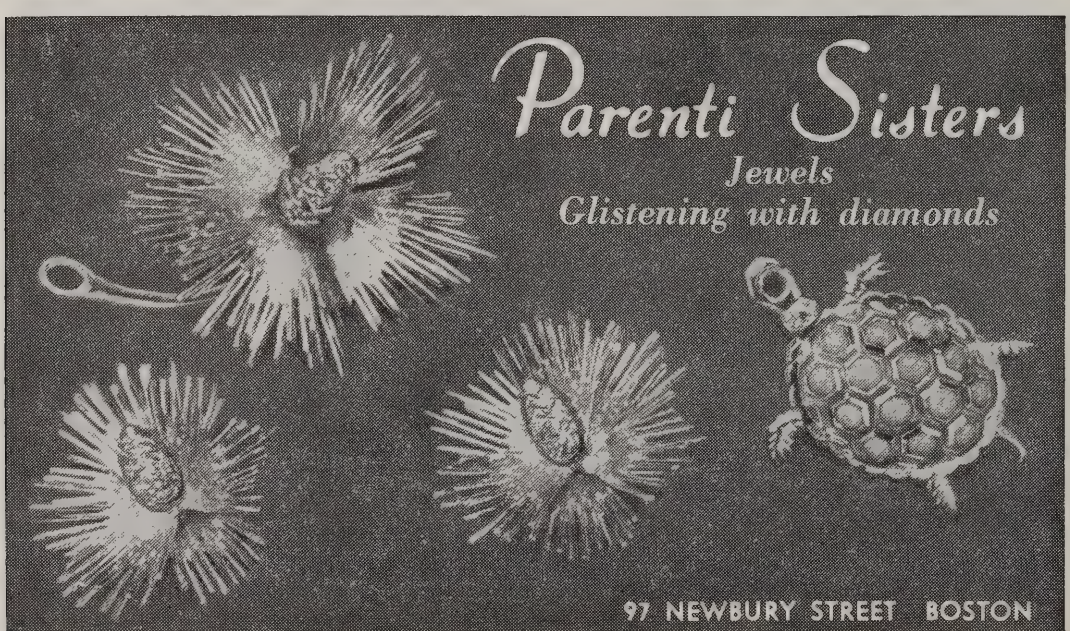
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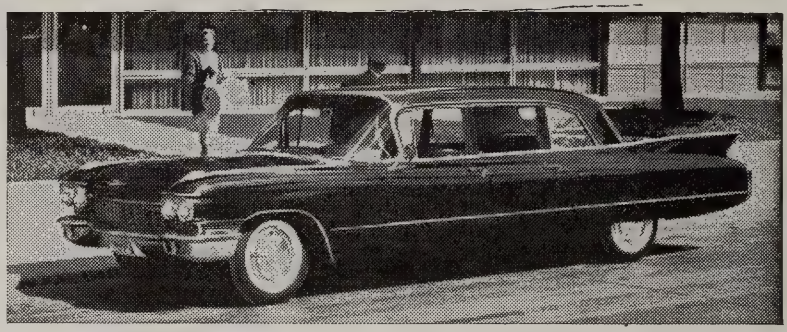
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In a footnote (page 153) he states his wish "to speak directly on a number of subjects, and to jump from one to another, without losing time from composition to write a 'book.' My autobiography and *Poetics of Music,* both written through other people, incidentally — Walter Nouvel and Roland-Manuel, respectively — are much less *like* me, in all my faults, than my conversations; or so I think."

They are indeed much less like him. In *Chronicles of My Life* (1935), he was under the constraint of laying out orderly facts as a formal writer. In the series of lectures at Harvard (1939–1940) he was living up to academic expectations. In the conversational books (*Conversations with Igor Stravinsky,* 1959; *Memories and Commentaries,* 1960; *Expositions and Developments,* 1962) the artist, who has never been more clear-sighted, can look back upon his long career, even to his earliest memories, with remarkable vividness. It is obvious that Robert Craft, who has equal credit on the title pages, has been able to capture on paper the ready flow of his talk. In the latest book, Craft's part appears as nothing more than subtitles put into the form of leading

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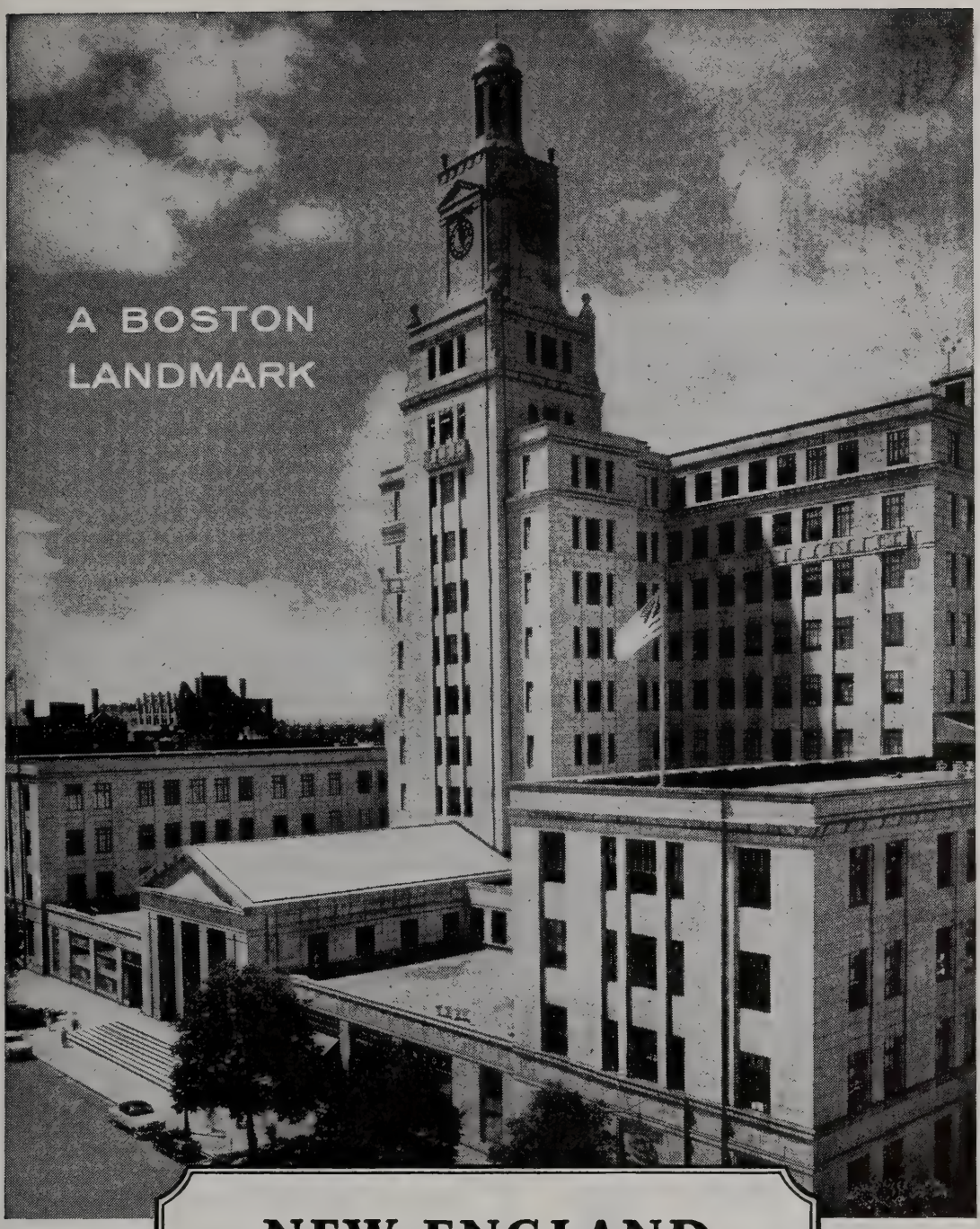
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questions. The result, whatever editing was involved, is apparently quite spontaneous. The "tetralogy," as Stravinsky calls his series, certainly brings us closer to the man, his music, and his æsthetic philosophy than any of the books by others which comprise a bibliography as wide as any (with the possible exception of Richard Wagner's) that has been bestowed upon a living composer.

Unlike the musical tetralogy of Wagner (for whom, incidentally, Stravinsky has little use), Stravinsky's shows no ordered planning, no particular chronology. To skip about, as the latest book confirms, is the privilege and even becomes the fascination of the conversationalist. As Stravinsky looks back into his life to find subjects for three books in succession, there is bound to be a second going-over of certain events, a second consideration of certain works. The wonder is that he never repeats himself (as some conversationalists have been known to do). There is always a fresh angle, a fresh bit of color. Even the familiar story of the *Sacre* scandal in Paris, told once more in the third book, is newly presented as his personal experience. "The uproar continued . . . and a few minutes later I left the hall in a rage; I was sitting on the right near the orchestra, and I remember slamming the door. I have never again been that angry. The music was so familiar to me; I loved it and I could not understand why people who had not yet heard it wanted to protest in advance."



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An interview with Mussolini is interesting: ". . . Mussolini sent for me and I had to go to him. I was taken to his office in the Palazzo Venezia, a long hall with a single large desk flanked by ugly modern lamps. A square-built, bald man stood in attendance. As I approached, Mussolini looked up and said, *'Bonjour, Stravinsky, aswye-ez-vous' (asseyez-vous)* — the words of his French were correct, but the accent was Italian. He was wearing a dark business suit. We chatted briefly about music. He said that he played the violin, and I quickly suppressed a remark about Nero. He was quiet and sober, but not extremely polite — his last remark was, 'You will come and see me the next time you are in Rome, *and I will receive you.*' Afterwards I remembered that he had cruel eyes. In fact, I avoided Rome again for that very reason — until 1936. In that year I was rehearsing at the Santa Cecilia when Count Ciano appeared and invited me to visit his father-in-law. I remember talking to Ciano about an exhibition of Italian paintings then in Paris, and expressing concern for their safety on voyages overseas. Ciano grunted at this and said, 'Oh, we have kilometers of such things.' Mussolini was surrounded by absurd grandeur this time. He was in uniform, and a path of military personages came and went the whole time. He was gayer and more bouncy than on my first visit, and his gestures were even more ridiculously theatrical. He had read my autobiography, and he mumbled something about it. He

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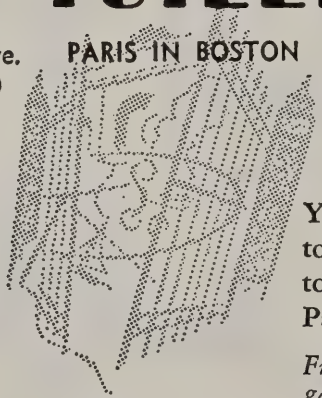
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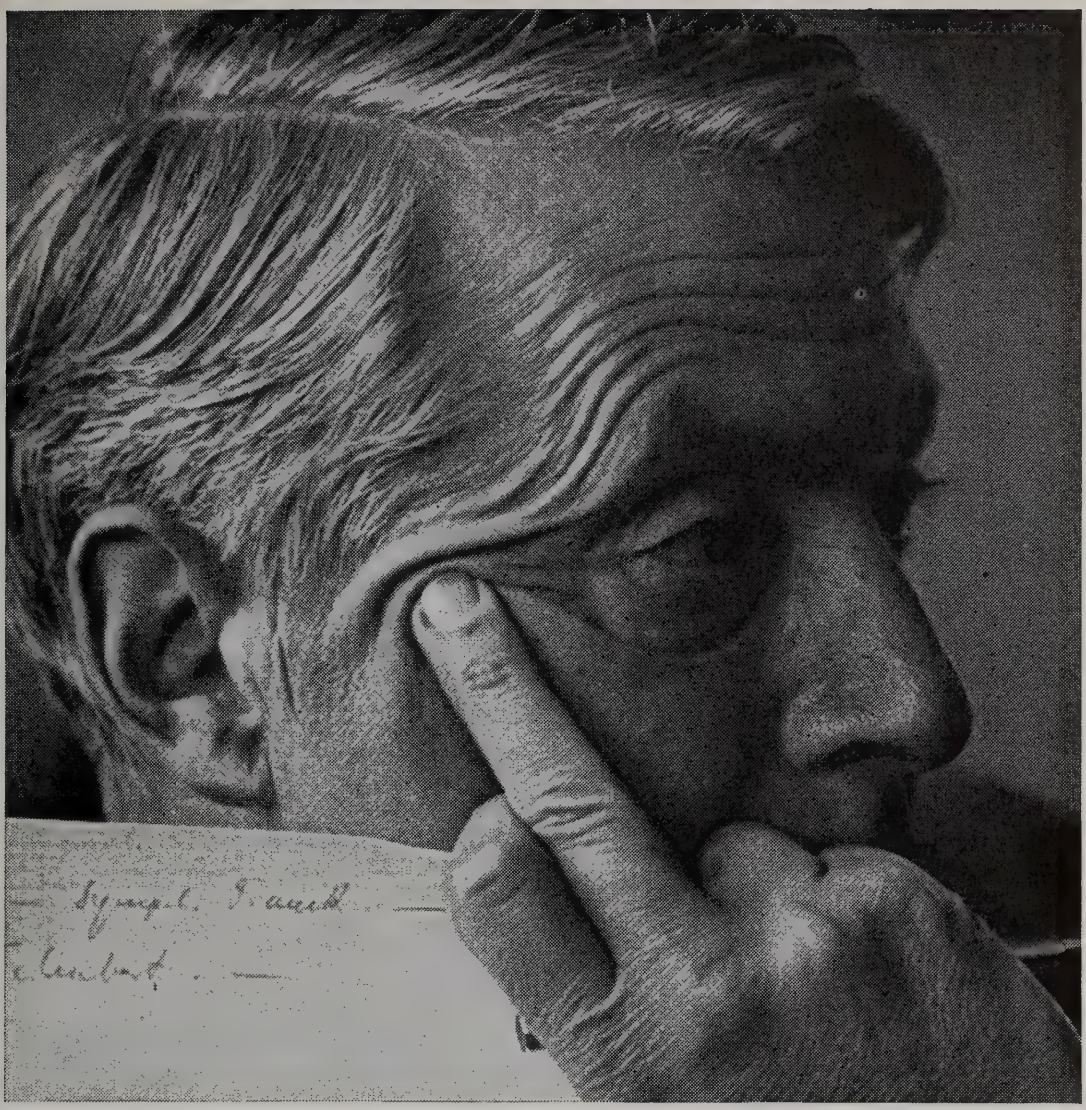


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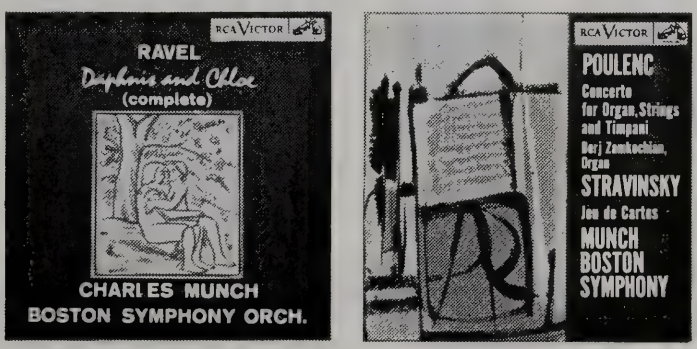
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Stravinsky speaks with sometimes startling frankness about composers past and present, living or dead. The list is long and sometimes tells us less about the composers than about Stravinsky, mirrored in his own reactions. His admiration for Gesualdo and Pergolesi is well-known and has been demonstrated in his music. It is also not surprising that he speaks warmly of Webern. At the other end of the list is Richard Strauss. *Ein Heldenleben* is "bombast and rodomontade," the music in general is "treacly." He has not learned to like Bruckner, but he "respects" the Adagio of the Ninth Symphony. Mahler is admired as a conductor, and of his works he prefers the Fourth Symphony. Certain eighteenth-century composers make him impatient (of course, unreasonably so) with their placid and uneventful four-square rhythms. Planning his own Mass, he found the Masses of Mozart "rococo-operatic sweets-of-sin." He is drawn to Verdi. "Verdi was always a controversial subject in St. Petersburg. Tchaikovsky admired him but the Rimsky group did not. When I spoke admiringly of Verdi to Rimsky, he would look at me as Boulez might if I suggested playing my *Scènes de ballet* at Darmstadt." Stravinsky's preference is for *Rigoletto* and *Falstaff*. Among Russian composers, he speaks of Scriabin's three "symphonies"

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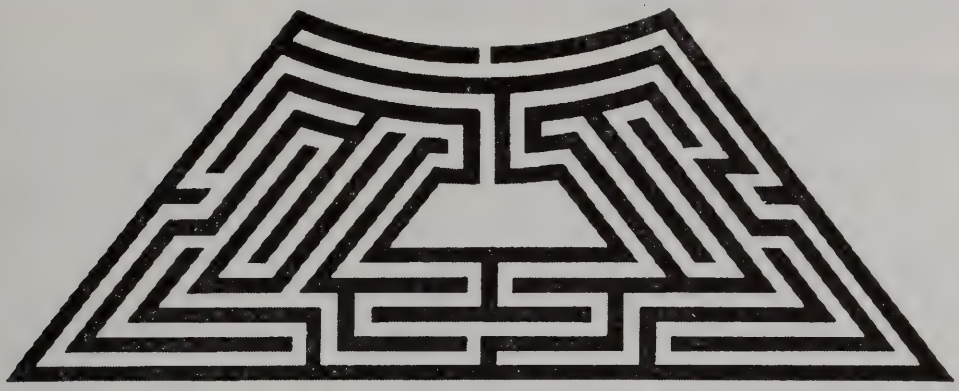
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as "severe cases of musical emphysema." Of more recent composers, he speaks of Prokofieff favorably, but with a certain detachment. His reaction to all music is plainly conditioned by whether it is attuned to his own ever-lively awareness of workable musical shapes. He is evidently one of those composers who is always in a keenly acquisitive state of mind. This would account for his especially intimate friendship with Debussy, for in his early Paris days Debussy helped to free him from the domination of Russian pedagogy.

His relationship with Rimsky-Korsakov is now discussed at length for the first time. There was true personal affection between teacher and pupil, but a wide variance in point of view. Stravinsky has had a life-long affinity for Tchaikovsky, whom Rimsky, as a spokesman of "The Five," rejected on theory. Stravinsky composed his *Firebird* as a loyal pupil in the style of his teacher, but has never regarded it as generically his own. He was proud at the time of having outdone his teacher in special effects, such as "horn and trombone glissandi," "natural-harmonic string glissandi," and other string tricks of the sort. "But how am I to talk like a confessing author about the *Firebird* when my feelings towards it are purely those of a critic? — though to be honest, I was criticizing it even when I was composing it."

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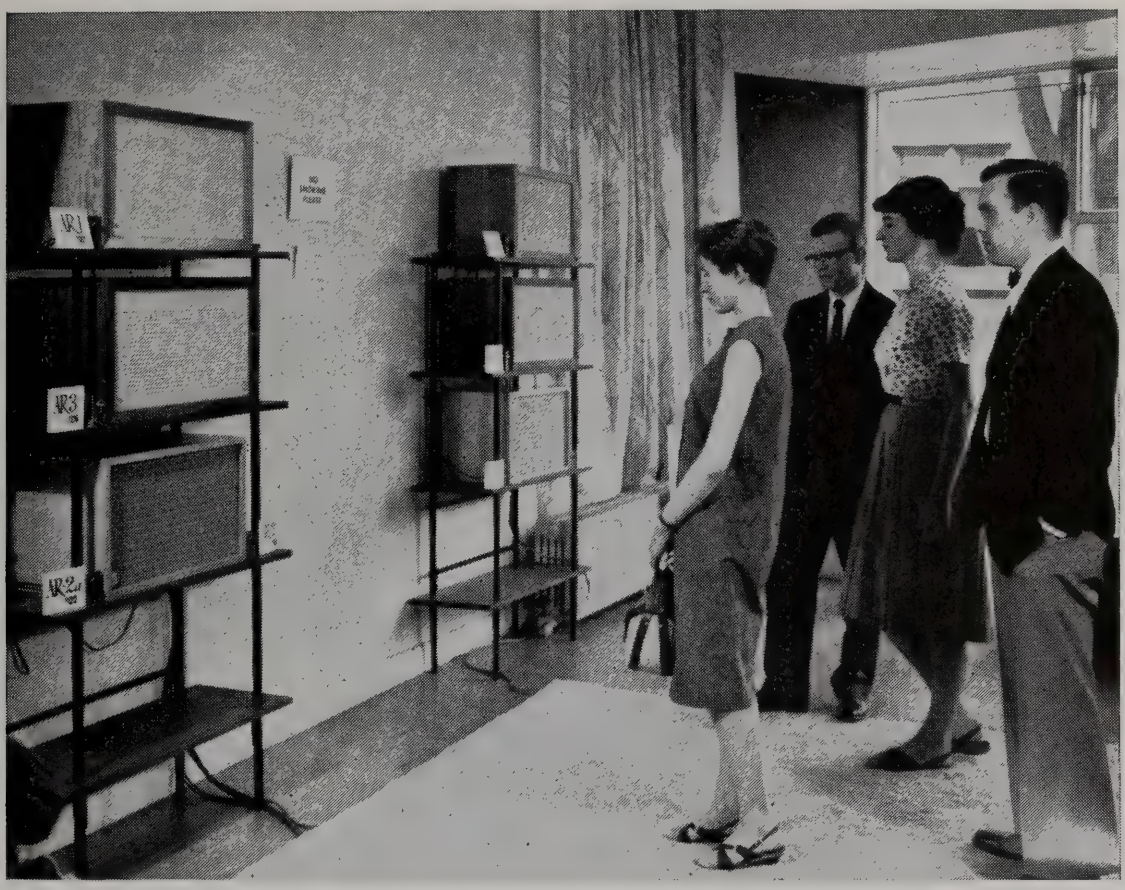
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He gives what might be called a retrospective view of many of his works, discussing them freely, even critically, and specifically pointing out his borrowings bar by bar. He even goes so far as to set forth in detail the plan of *Flood,* a danced and sung depiction of the Biblical tale of Noah, God and Satan, a score even now taking shape for television production in the spring.

An appendix to the book is an attack upon the type of "Brother Criticus" directed specifically upon two critics in New York, easily identifiable in spite of a confusion (intended?) about the name of the critic on "America's most sophisticated popular magazine." This "coda" to "Expositions and Developments" seems to reveal as part of the self-portrait, if it was not already discernible, that Stravinsky is unable to rest upon his position of world respect and remain unruffled by the pinpricks of what he calls "the professional ignoramus."

One of Stravinsky's two victims (Winthrop Sargent in *The New Yorker,* March 3, 1962) has added to the general gayety of public recrimination by showing that for all the cleverness of Stravinsky's barbs, there are apt to be holes in his armor. Neither comes out unscathed.

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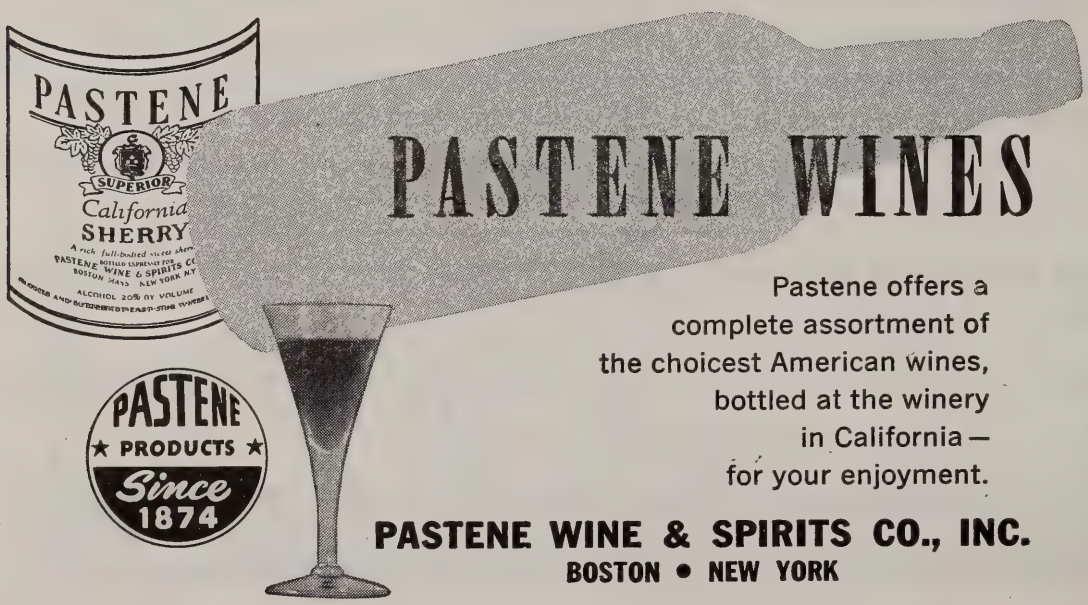
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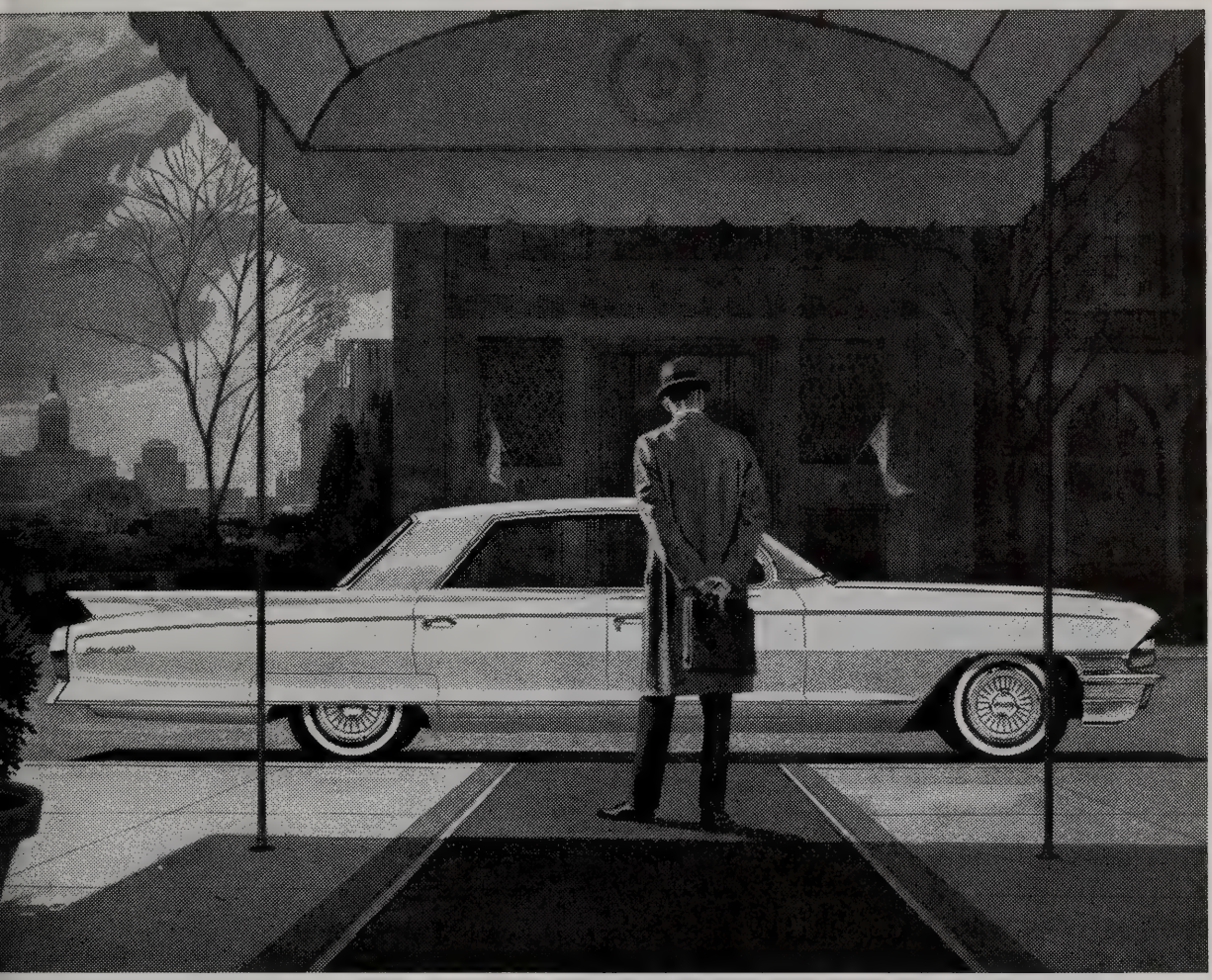


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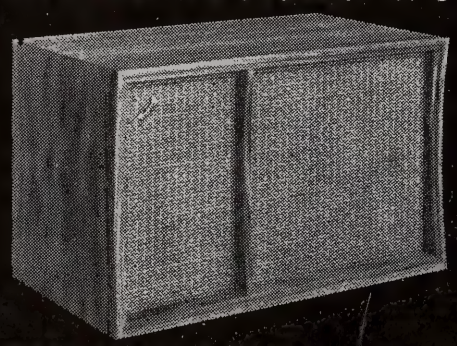
FOUR WOMEN IN HAYDN'S LIFE

"It is known," writes Karl Geiringer in his book on Haydn, "that women were often attracted by Haydn. The composer himself admitted it, sarcastically adding that it could not have been his good looks which were responsible for it." Dr. Geiringer's invaluable biography is primarily a sober and musicianly one, giving no undue attention to such extraneous matters as the love affairs of his subject. Nevertheless, women did play a distinct part in Haydn's life. The part played by his wife was mostly negative. Three others were a young Italian singer, a gentle lady in Vienna, and an enraptured widow in London, a woman past her youth.

Haydn's wedded life was barren in more senses than one. He had no children, and his wife gave him no discernible affection, no musical understanding, no family felicity. If their married life was as mutually unloving as Haydn's letters seem to make out, a reasonably indulgent point of view would hardly blame him for seeking these solaces elsewhere. His venture into matrimony had been ill-considered. He had married Anna Maria Aloysia Apollonia on November 26, 1760, when he was twenty-eight and she thirty-one. He had hoped for children

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and a comfortable home, but found neither. Anna Maria was captious, inclined to jealousy, nor did she keep a neat house. She was not in the least interested in music. Griesinger reported Haydn's remark to him: "She doesn't care a straw whether her husband is an artist or a cobbler." Haydn spoke of her as his "Xantippe." When she heard that English guineas were being showered upon him during the last Salomon concerts, she wrote and asked for money to buy a house in Vienna which had taken her fancy and in which she would like to spend her "widowhood." Haydn, returning to Vienna, examined, liked and bought the house (at what is now 19 Haydngasse) in 1793, and lived to dwell in it as a widower, surviving his wife by nine years.

It was in 1779, when Haydn was forty-seven, that Prince Esterházy engaged an Italian violinist, Antonio Polzelli, for his performing retinue, together with his wife, Luigia, a mezzo-soprano, aged twenty-eight. Antonio was an indifferent player, an old man, and a consumptive; Luigia an indifferent singer and abounding in youthful health. It was Haydn's task to coach her, but he was unable to make her presentable in any but minor parts. The Polzellis would have undoubtedly been dismissed after a year if the Prince had not been urged by Haydn



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to retain them. He kept them as virtual pensioners in order not to lose his valuable *Kapellmeister.* Haydn looked with pity on the plight of the obviously unhappy wife, and protective sympathy grew into a warmer sentiment. There is this description of her by Dr. Geiringer which, seeing that it is "derived from the dry description in a passport issued many years later," is doing pretty well: "She was a typical brunette, with dark, vivacious eyes, an oval face, an olive complexion, and a graceful figure. . . . She gave him what he needed, and by awakening his emotional life, played an important part in his development. The two made no attempt to conceal their attachment, and Anna Maria had no choice but to accept the situation." Another important result of this and his other feminine friendships is that they drew from him during his two visits to England his most informative letters in his most personal and unceremonious style.

Luigia had two sons. Whether Aloysia Anton Nicolaus (born 1783) was also Haydn's can neither be proved nor disproved. The indications are to the contrary, for Haydn seemed to take a more affectionate interest in the elder son, Pietro who, born in 1777, could hardly have been his. He looked out for Pietro's education and willingly helped to settle him in England, while barely mentioning the younger one (Anton) in his letters to the mother. It is true that he personally taught both boys.

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About a daughter, Antonia, who was born in 1780 and lived two years, nothing more is known. That she and Anton were both named after the husband could be taken as an assertion of legitimacy, but not necessarily a truthful one.

Since Haydn and his inamorata were never long separated until Haydn's first journey to London, their correspondence begins only then. Haydn addressed her in Vienna from London on March 14, 1791, writing in Italian and using the intimate *"tu."* He told her his news of a strange land, and sent money, as he would continue to do. His contributions seem to have been made quite voluntarily, a result, from the tone of the letters, of his continuing affection. Undoubtedly she was in need: her husband was then dying of his malady; she had the care of two growing boys. Another letter on August 4, 1791, reveals that Antonio had died. Haydn is outspoken on the subject: "Dear Polzelli, perhaps, perhaps the time will come which we both so often dreamt of, when four eyes shall be closed. Two are now closed, but the other two – enough of all this, it shall be as God wills." Again, on December 13, he addressed a letter to her in Bologna (using the title *"Virtuosa di musica"*): "I esteem and love you as I did on the very first day. I am sorry for you, and it pains me terribly that I can't do more for you. But be patient, perhaps the day will come when I can show you how much I love you."

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Was this a cautious proposal? In the next letter, written on January 14, 1792, after offering to receive the son Pietro in London and find a position for him, he continues: "Oh! my dear Polzelli: you are always in my heart, and I shall never, never forget you. I shall do my very best to see you, if not this year, then certainly the next, along with your son. I hope that you won't forget me, and that you will write me if you get married again, for I would like to know the name of him who is fortunate enough to have you. Actually I ought to be a little annoyed with you, because many people wrote me from Vienna that you had said the worst possible things about me, but God bless you, I forgive you everything, for I know you said it in love. Do preserve your good name, I beg you, and think from time to time about your Haydn, who esteems you and loves you tenderly, and will always be faithful to you." In a postscript he says: "My wife, that devilish creature, wrote me so many things that I was forced to answer her that I would never go home for the rest of my life; and from that moment she was much more sensible. Take good care of this letter." Thus do indiscreet letters fail to get destroyed.

Here the letters to Luigia cease. Haydn, writing of his hope of visiting her in Italy, may or may not have done so. He evidently continued to send her money and to look out for her sons. There are two notes to the younger son, Anton, the one whom some believe to have

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been his. One salutes him as "My dear son," but the letter is no more than an affectionate acknowledgment of a birthday greeting. The other addresses him as "Dear Polzelli," and is signed: "Your sincere teacher, Joseph Haydn."*

Haydn's friendship with Maria Anna (Marianne) Sabina von Genzinger was closely associated with his delight in the city that meant most to him. Vienna was his musical world; Esterháza was an insulated cultural hierarchy where he spent much of his time thinking of the freer and wider musical exchange, the friends, the gaiety and musical parties of the Austrian capital. This gentle lady was the kind of patron where the formal barrier of rank could be almost dissolved into a warm and genuine association, based on musical zeal. Mozart's association with the Countess Whilhelmine von Thun was of the same order, and indeed these four were well acquainted as a part of the round of musical activities in Vienna at the time. This could have happened nowhere

* Haydn taught both boys. Anton entered the Esterházy Orchestra in 1803, became its director in 1813, and died in 1855. Pietro became a second violinist in the Vienna Orchestra and died of tuberculosis in 1796.

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else as it did in Vienna. One thinks of the noble ladies there who worshipped and all but loved Beethoven a little later.

Haydn first knew the Genzinger family because Peter L. von Genzinger was the Prince's doctor at Esterháza. The couple had five children and a charming home in Vienna where music was an ardent pursuit and the place of many sociable gatherings. Marianne in particular admired Haydn's genius. She sent him on October 29, 1789, a completed piano reduction she had made of one of his symphonies. Later he wrote for her the fine Piano Sonata No. 49, in E-flat, pointing out to her a personal "deep significance" in the adagio. There was a certain formality between them, imposed by her station. She addressed him as "Most respected Herr v. Hayden," and he her as *"Hochgeborene, gnädige Frau."* But the contents of his numerous letters from London were quite without starch, communicative, at times respectfully ardent. On February 3, 1790, after a musical evening at her house, he writes:

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Your Grace's
obedient servant,
Joseph Haydn."

The relationship of these two, or rather the well-considered status of their relationship, is set down in the following letter of May 30, 1790: "Your Grace need have no fear either about the past or about the future, for my friendship and the esteem in which I hold Your

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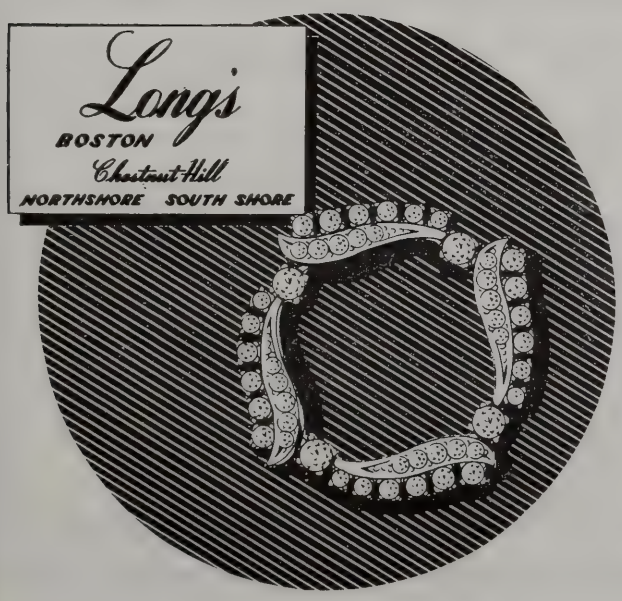
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On January 26, 1793, Marianne died at the age of thirty-eight. "Through her death," writes Geiringer, "Haydn lost the best friend he had at that time. None of his other old acquaintances could replace her. The master, who had experienced the bliss of a really understanding and warm-hearted friend only in his late years, now experienced a terrible loneliness that surrounded him like a wall. With Marianne's death, something went out of Haydn's life, never to be recaptured. A certain sarcasm in his nature began to show, an asperity of which the diary of his second trip to London offers many instances."

There was to be a third romance in Haydn's life, and this a strange one. The other two were usual enough – the first an affair between a lonely older man and a young girl, the second a musical friendship, where the situation kept sentiment safely within seemly limits. During

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Haydn's second London visit, he found what Pohl has referred to as his *"Herzensfreundin."* Mrs. Schroeter, the widow of John Samuel Schroeter, the Queen's Music Master, was sixty when Haydn returned to England, but age had not extinguished the fires of ardent address. This lady took piano lessons from Haydn, received the inscription of three trios, and exchanged tender letters. In one of them she went so far as to say: "Truly, dearest, no tongue can express the gratitude which I feel for the unbounded delight your music has given me. . . . You are dearer to me every day of my life." Haydn was moved to reflection in his old age. Once he said of Mrs. Schroeter, pointing to a bundle of her letters: "Those are from an English widow who fell in love with me. She was a very attractive woman and still handsome, though over sixty; and had I been free, I should certainly have married her."

When the King pressed him to make his home in England, Haydn gave as a reason that he had a wife at home who could not cross the Danube, much less a continent and a stormy sea. If the King believed in this expression of marital loyalty, posterity does not. There is evidence that Haydn found plenty of feminine charm to beguile his stay in England. Visiting houses innumerable, he often gave lessons to the hostess or her daughter, sometimes cementing the friendship with a

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dedication. There was a Miss Brassey, whose father's country house he often visited, and a Mr. Shaw, whose wife he estimated in his diary as "the most beautiful woman I ever saw." He contradicted himself by noting on a piece of music in his possession that it was "by Mrs. Hodges, the loveliest woman I ever saw, and a great piano player." There was a Mrs. John Hunter, who wrote the words for his English canzonets, and Lady Charlotte Bertie, to whom he dedicated half of them. He was so delighted with the seventeen-year-old bride of the Duke of York, a Prussian princess, that he allowed her to sit beside him at the clavier as he led his symphony. "She is the most charming lady in the world, is very intelligent, plays the piano and sings very agreeably. The dear little lady sat near me and hummed all the pieces, which she knew by heart, having heard them so often in Berlin." But the most ardent flame upon his list was Mrs. Schroeter, to whom a trio was dedicated.

After his death there turned up among his papers a composition by Mrs. Hodges on which he had inscribed in a faltering hand: "*Requiescat in pace!* – J. Haydn."

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The Symphony "From the New World" (*"Z Novecho Sveta"*) was composed in America in the years 1892 and 1893. It had its first performance by the Philharmonic Society of New York, December 15, 1893, Anton Seidl conducting. There was a performance by the Boston Symphony Orchestra on December 29 of the same year. The Symphony was introduced in Dvořák's own country July 20, 1894, when August Labitzky conducted the Spa Orchestra of Karlovy Vary. The composer conducted it in Prague on October 13. The Symphony was published in 1894 and brought forth in Vienna under the direction of Hans Richter in 1895. There have been performances at the concerts of the Boston Symphony Orchestra, January 25, 1895, November 20, 1896, November 26, 1897, October 26, 1900, January 9, 1903, October 14, 1904, April 16, 1909, December 23, 1910, January 24, 1913, April 5, 1918, March 26, 1920, December 20, 1929, December 7, 1934, October 14, 1938, October 31, 1941, and December 26, 1947, when Eleazar de Carvalho conducted, and October 8–9, 1954, when Charles Munch conducted.

The Symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle, cymbals, and strings.

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Otakar Šourek, in the preface to a new complete edition of Dvořák's music, quotes the composer as having said: "Everyone who has a nose must smell America in the Symphony," and the further statement that "he would never have written a symphony like that if he had not been in America." He likewise stated: "I wrote my own themes embodying

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in them the qualities of Negro or Indian music, and using these themes as subject, I developed them with all the resources of modern rhythm, harmonization, counterpoint, and orchestral color."

Although Mr. Šourek found "popular echoes" of songs by American composers, especially Stephen Foster, and pointed to the use of the pentatonic scale, he obviously could find no closer resemblance than this. Dvořák in his native simplicity, always content to infuse the traditional forms with a special coloring, was never inclined toward scholarly research in the folk music of other peoples, nor the adoption of other styles. The Symphony turned out to be as directly in the Bohemian vein as the four (then in publication) which had preceded it. Dvořák, cordially received in the New World during his three years' stay as teacher, yet remained a stranger in a land whose music, like its language, was foreign to his nature. Mr. Krehbiel, whose eagerness was moderated by clear-sightedness, could no more than point to a "Scotch snap" (a displaced accent characteristic of Negro rhythm) in the main theme of the first movement, and a resemblance to the Negro spiritual "Swing Low, Sweet Chariot" in the lyric second theme. There were lengthy speculations in print as to whether the Symphony was "American" in letter or in spirit; whether in any case plantation songs or music derived from

Alla breve

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the American Indians could be called national; as to what were the actual intentions of the composer and how far he had realized them. Some persisted in seeking the seeds of an American musical culture in the Symphony, and others ridiculed their attempt. The whole problem remained in an indeterminate state for the good reason that very few in that dark period had any articulate acquaintance with either Negro melodies or Indian music.

Many years have passed since the topic at last burned itself to ashes. The commentators have long since laid away as outworn and immaterial the assembled pros and cons. The title no longer provokes inquiry. The case for a significant manifestation of music integral to America in Dvořák's last symphony is no more than a ghost of the eager nineties. The "New World" Symphony has survived on its purely musical graces, as one of its composer's most melodious and most brilliant works.

This brief review of the old controversy is of objective interest as part of the history of the Symphony, and as the record of a passing convulsion in the preliminary birthpangs of American musical consciousness.

Dvořák was induced to visit America by the persuasion of Mrs. Jeannette M. Thurber, to direct a school of music, the "National Conservatory" in New York City, which she had founded six years before. The salary Dvořák would have found difficult to decline. It was $15,000

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yearly, six times what he received at the Prague Conservatory, and would enable him to compose as he wished for the rest of his days. It was in October, 1892, that he arrived in New York. At first he found the life and people of America strange and bewildering, but sensed a real promise in what he defined as their "capacity for enthusiasm." He pointed out in an article "Music in America," which he contributed to *Harper's Magazine,* that this limitless enthusiasm, "also called 'push,'" at length ceased merely to annoy him. "Now I like it; for I have come to the conclusion that this youthful enthusiasm and eagerness to take up everything is the best promise for music in America."



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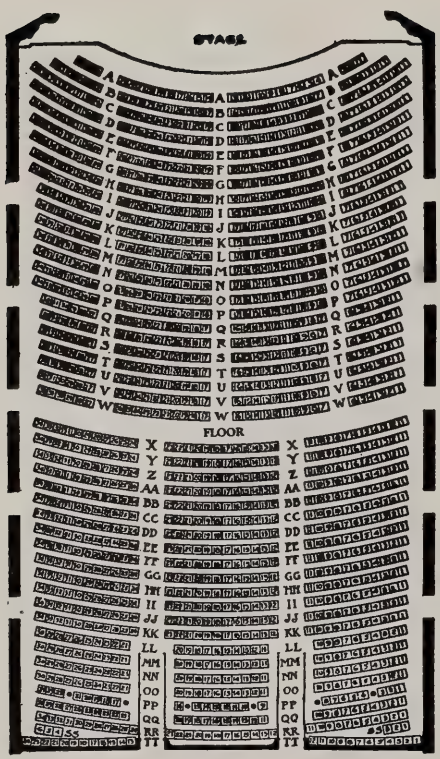
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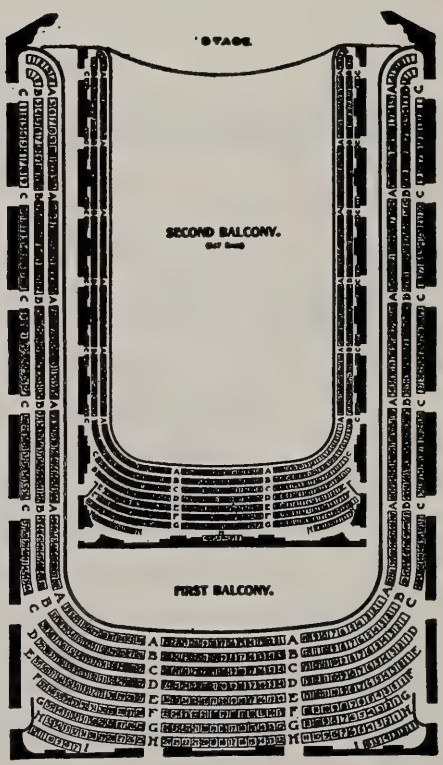
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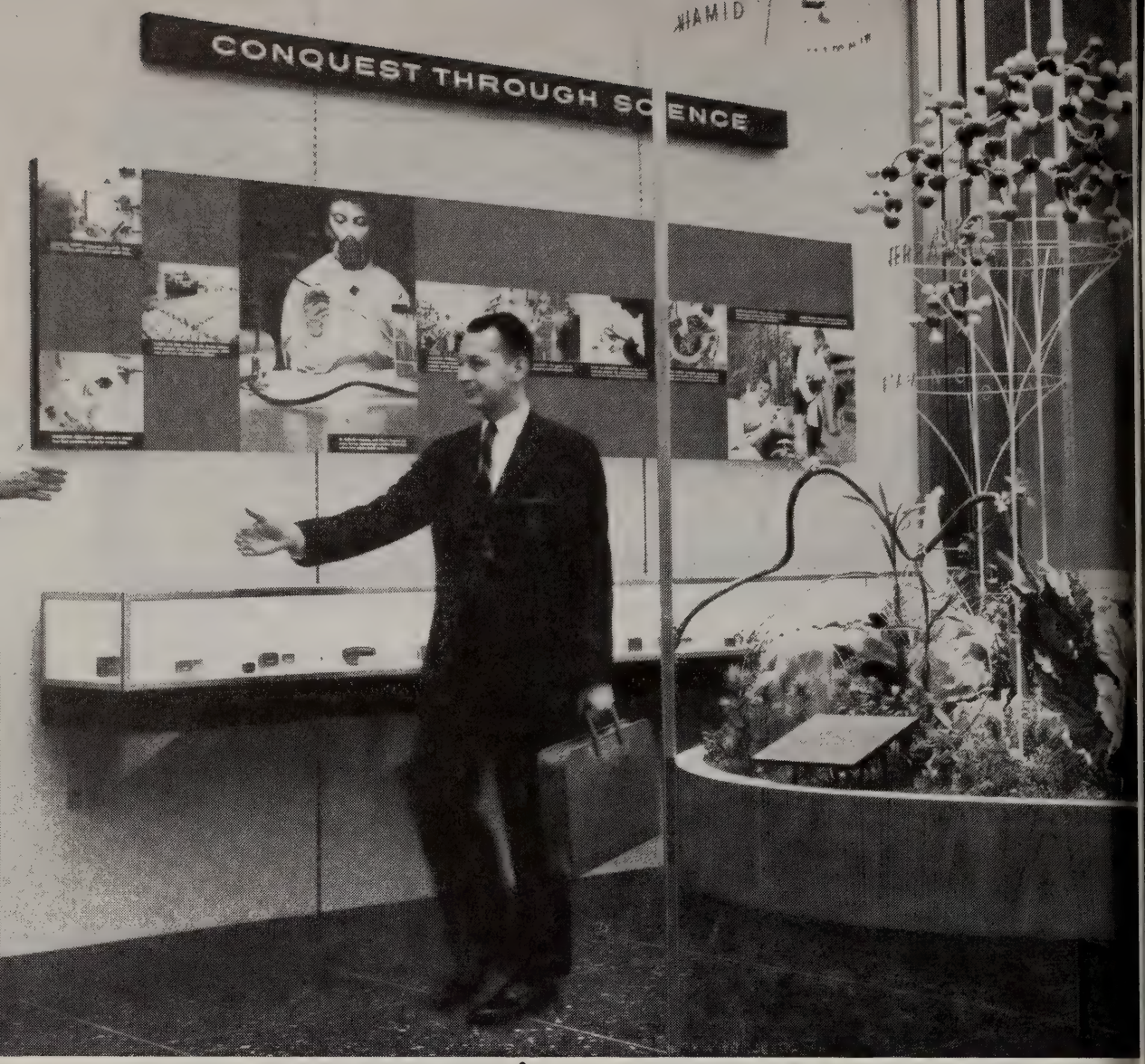
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ELEAZAR de CARVALHO, *Guest Conductor*

WEBERN Six Pieces for Orchestra, *Op.* 6

I. Langsam (Slowly)
II. Bewegt (With motion)
III. Mässig (Moderately)
IV. Sehr mässig (Very moderately)
V. Sehr langsam (Very slowly)
VI. Langsam (Slowly)

(First performance in Boston)

ALBÉNIZ "Iberia," Suite (Orchestrated by E. Fernandez Arbós)

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El Puerto
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INTERMISSION

TCHAIKOVSKY *Symphony No. 4, in F minor, *Op.* 36

I. Andante sostenuto
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato; Allegro
IV. Finale: Allegro con fuoco

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II. Allegro con spirito
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Prokofieff Piano Concerto No. 2, in G minor, *Op.* 16

I. Andantino; Allegretto; Andantino
II. Scherzo: Vivace
III. Intermezzo: Allegro moderato
IV. Finale: Allegro tempestoso

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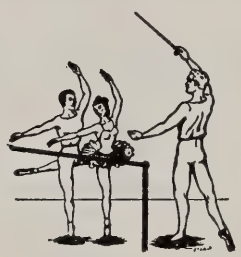
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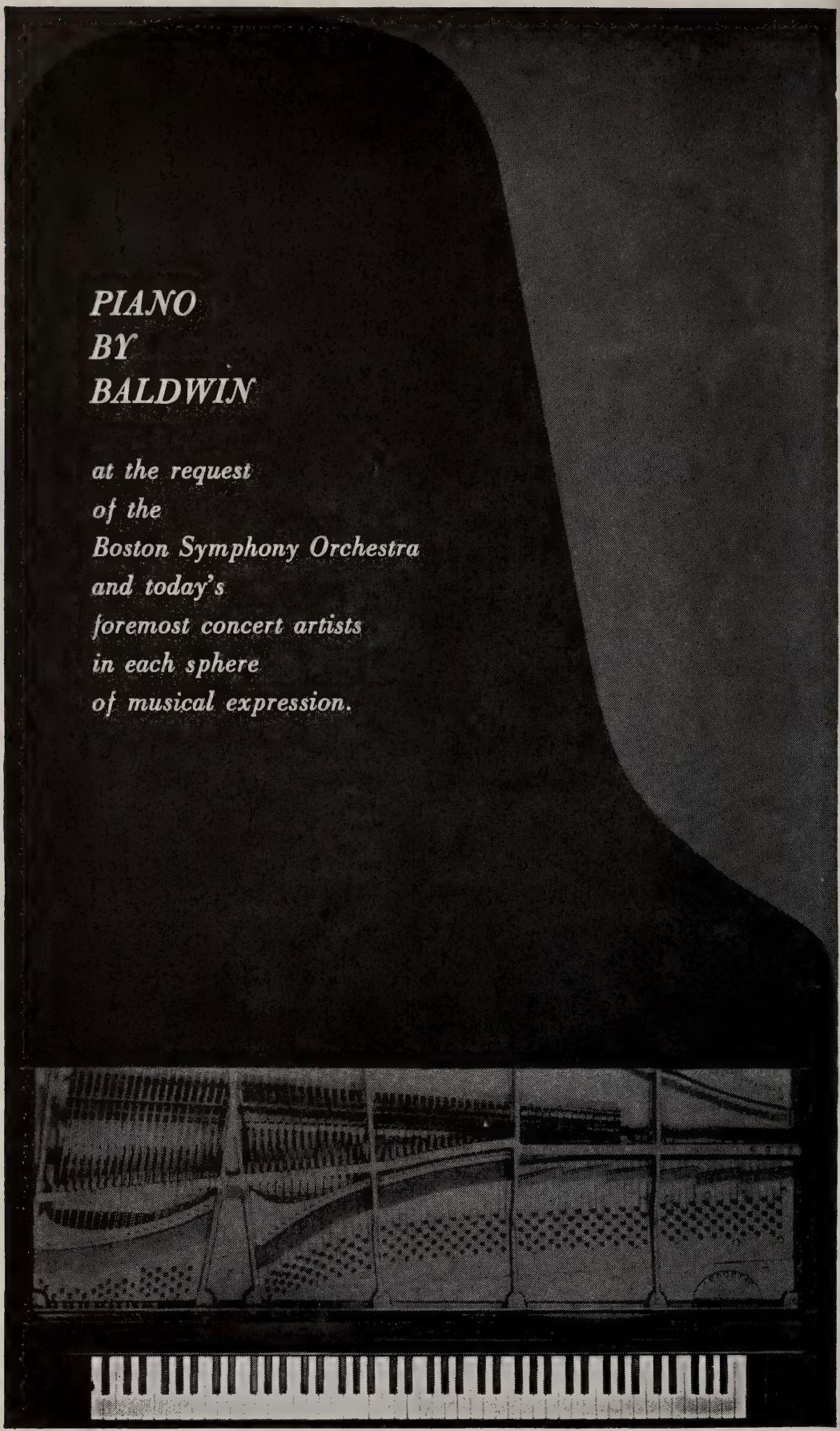
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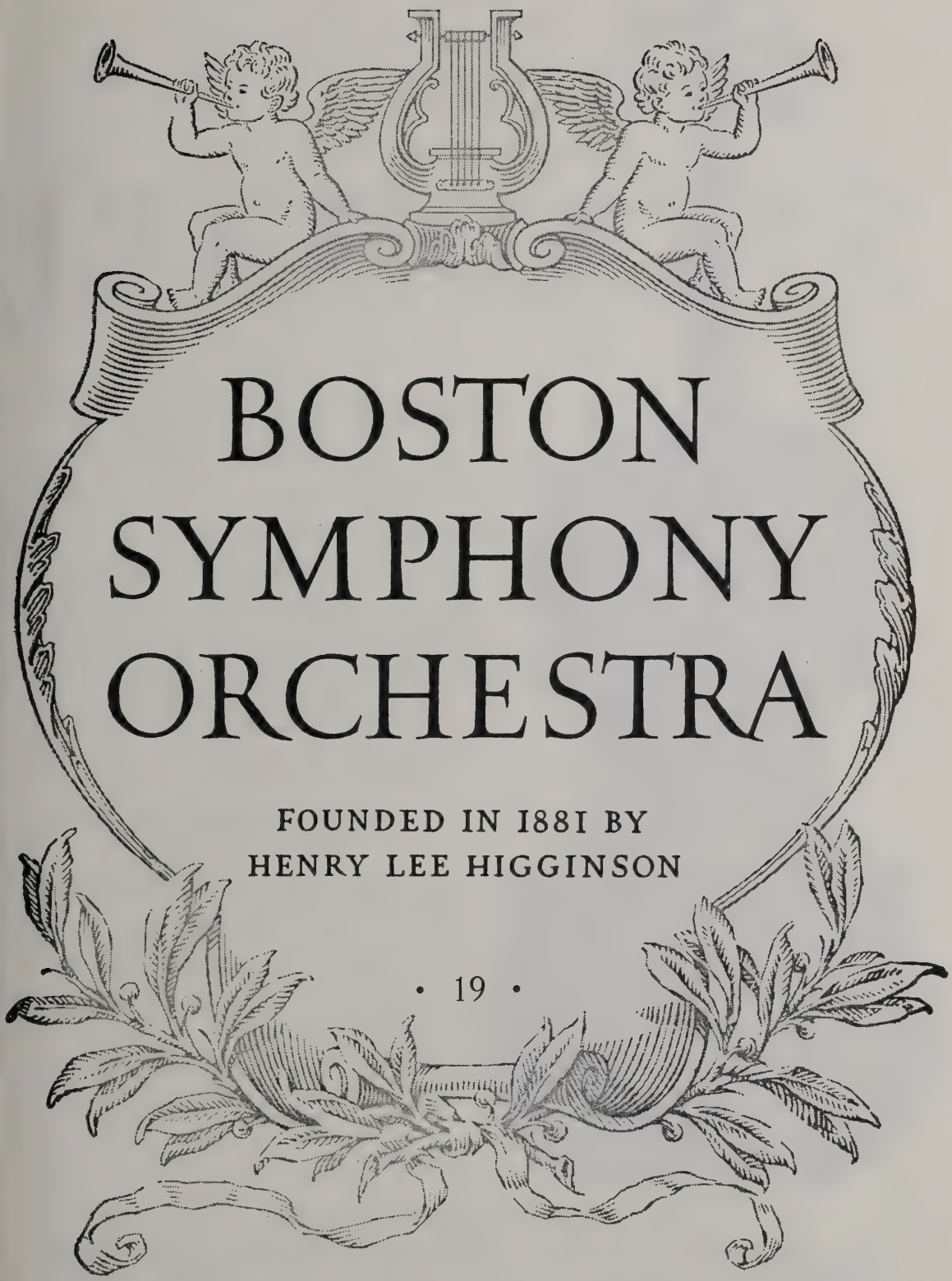
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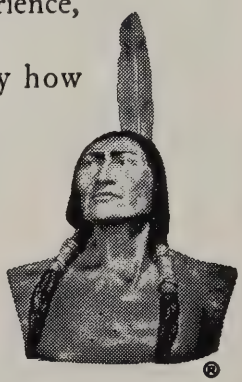


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ELEAZAR DE CARVALHO

Eleazar de Carvalho was born in Iguatu in the State of Ceara, Brazil. He spent his childhood on the farm of his parents, who were of Dutch extraction on his father's side and pure Indian on his mother's. In 1925 he was sent to the town of Fortaleza for his first schooling, and there prepared to be an apprentice seaman. He joined the National Navy Corps in Rio de Janeiro, where he served until his discharge in 1936.

During these years of preparation and service the young man managed to attend two schools of music and to complete a six years' course of study in composition under Paulo Silva. To his theoretical knowlege he added practical experience by playing in the Naval and Marine Bands and in the orchestras of casinos, cabarets and circuses. He played the double bass and, joining the orchestra of the *Teatro Municipal,* the opera house of Rio de Janeiro, played the tuba. He meanwhile attended the University of Brazil.

He assisted Eugen Szenkar, the director of the then new *Orquestra Sinfonica Brasileira,* and when in 1941 the opportunity came to him to conduct a concert on short notice, the results made him decide to devote himself exclusively to conducting. He has since conducted this Brazilian Orchestra.

The Boston Symphony Orchestra is one of many he has conducted as guest in

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America and Europe. He has long been a member of the conducting faculty of the Berkshire Music Center at Tanglewood.

• •

THE BERKSHIRE MUSIC CENTER

Charles Munch as Director of the Berkshire Music Center has invited Witold Lutoslawski to come from Poland and Iain Hamilton to come from England this summer to be guest teachers in the Composition Department at the Berkshire Music Center. Their eight-week teaching-visit at Tanglewood has been made possible through a grant from the Ford Foundation's International Affairs Program.

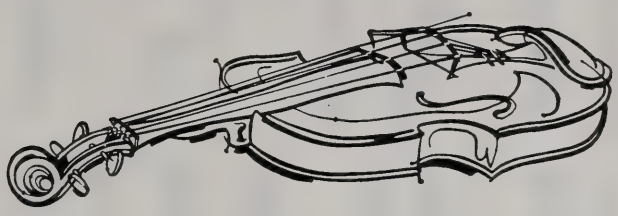
Mr. Lutoslawski, who was born in Warsaw in 1913, studied at the Warsaw Conservatory with Maliszewski. Mr. Hamilton—born in Glasgow in 1922—began his musical studies in 1947. He is a graduate of the Royal Academy of Music. He has also been awarded the Royal Philharmonic Society's Prize and, in 1951, he received the Koussevitzky Foundation Award for his Second Symphony. Mr. Hamilton has previously taught in the United States, at Duke University. Mr. Lutoslawski has not previously visited in this country.

The Fromm Music Foundation will continue its support, begun in 1956, by again sponsoring the Fromm Fellows and concerts of contemporary chamber music.

Charles Munch has granted Aaron Copland, his Chairman of Faculty, a sabbatical leave for the 1962 session and Richard Burgin has been appointed Acting Chairman of Faculty. Eleazar de Carvalho will again head the school's Orchestral Conducting Division.

Twenty-three members of the Boston Symphony Orchestra—including, for the first time, Joseph Silverstein—will assist Richard Burgin and William Kroll in the orchestral playing and chamber music classes. Hugh Ross will again be in charge of the Department of Choral Music and Professor Peter Gram Swing of Swarthmore College will head the Department of Listening and Analysis.





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FRIDAY AFTERNOON, MARCH 16, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 17, *at* 8:30 *o'clock*

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I. Langsam (Slowly)
II. Bewegt (With motion)
III. Mässig (Moderately)
IV. Sehr mässig (Very moderately)
V. Sehr langsam (Very slowly)
VI. Langsam (Slowly)

(First performance in Boston)

ALBÉNIZ "Iberia," Suite (Orchestrated by E. Fernandez Arbós)

Evocación
El Puerto
El Corpus in Sevilla
Triana

INTERMISSION

TCHAIKOVSKY *Symphony No. 4, in F minor, *Op.* 36

I. Andante sostenuto
II. Andantino in modo di canzona
III. Scherzo: Pizzicato ostinato; Allegro
IV. Finale: Allegro con fuoco

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By ANTON WEBERN

Born in Vienna, December 3, 1883; died in Mittersill, Austria, September 15, 1945

Webern's Six Pieces (*Sechs Stücke*) for Orchestra were composed in 1909, and first performed in Vienna on March 31, 1913. A revision of the score made in 1928 (and here performed) calls for a lightening of the brass section: 2 flutes and piccolo, 2 oboes, 2 clarinets and bass clarinet, 2 bassoons and contra bassoon, 4 horns, 4 trumpets, 4 trombones and tuba, timpani, harp, celesta, glockenspiel, cymbals, triangle, side drum, bass drum, tam-tam, and bells of indefinite pitch.

This suite had its first American performance by the Pittsburgh Symphony Orchestra under the direction of William Steinberg on October 25, 1957. It was performed by the Cleveland Orchestra on February 19, 1959. The suite, like other works by Webern, is sometimes performed twice in the course of a program on account of its brevity and its elusive quality. The six movements of this suite take about nine minutes to perform.

The score is dedicated "to Arnold Schoenberg, my teacher and friend, in greatest affection."

The only music by Webern performed at these concerts until now was the Five Pieces for Orchestra, Op. 10, introduced by Serge Koussevitzky November 19–20, 1926 (First time in America.)

AMONG those composers who have lived unnoticed and unprosperous, only to attain posthumous fame, Webern's is a very special case. He never courted attention, but worked out a restrictive method of

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composition which could never have been accepted in his time. A pupil of Schoenberg, he devoted himself to the cause of the *avant garde* in conservative Vienna. He lived modestly and obscurely and took routine musical jobs for a living. When the second World War came he was branded by the Nazi regime a "cultural Bolshevist," but continued quietly to compose. The end of his life was tragic. In the last months of the war his son was killed in a bombing raid. With his wife he took refuge in the mountain resort of Mittersill. There during the occupation by the U. S. Army, he stepped out of the house on the night of September 15, 1945, and was shot down by a soldier. This is generally referred to as an "accident." It might more properly be called a senseless instance of the blind ineptitude of postwar jitters. What actually happened has been recently revealed, and is described on page 1176 of this Bulletin.

• •

Since his death he has become a shining model for the serial movement. What Schoenberg had implanted but failed to carry through consistently, Webern had pursued with uncompromising logic to its conclusion — the ultimate in brevity, in conciseness, in clarity and point. Webern is now a name honored wherever serialism is practiced. Even Stravinsky, long aloof from twelve-tonal ways, has paid Webern his respects, notably in his *Agon*.

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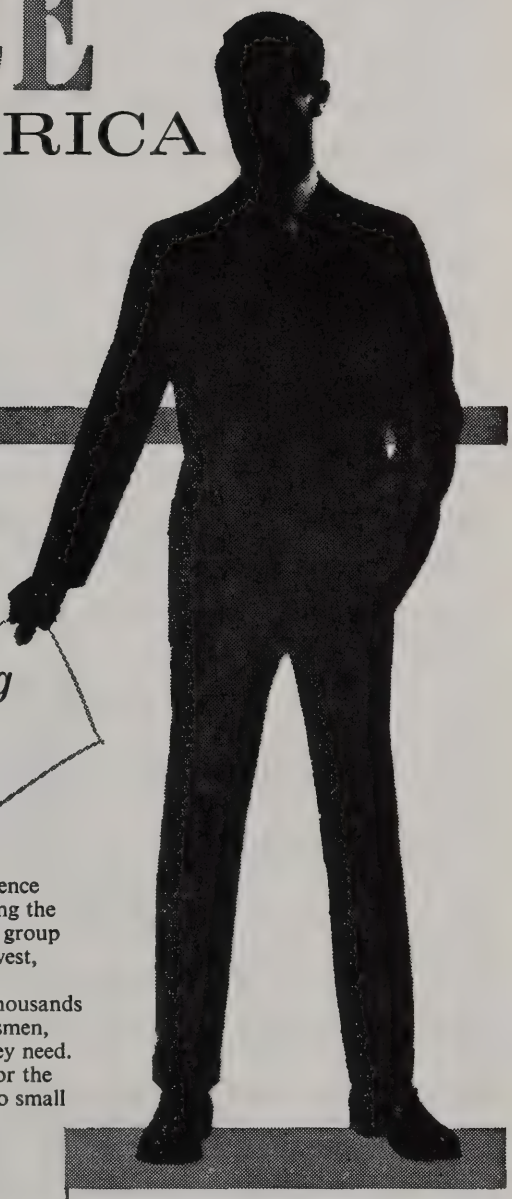


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Descended from a family of Tyrolean land-owners called von Webern, he characteristically dropped the prefix of nobility from his name. He entered the University of Vienna in 1902, studied with Guido Adler and took a Ph.D. in 1906. Meanwhile in 1904 he became a disciple of Arnold Schoenberg together with Alban Berg. The three became close friends. Inevitably the two younger men (Schoenberg himself was only thirty) developed ways of their own. While Berg was an inborn romantic who strove to reconcile Mahlerian ardor with Schoenbergian formal austerity, Webern outgrew romanticism after a few boyhood attempts, and while Schoenberg was composing his Chamber Symphony and his Quartet in D minor, became more purely formal than his master.

Webern took various conducting engagements, and after the first World War was active in the Society for Private Musical Performances, promoted by Schoenberg. Later he took part in some workers' concerts also in the cause of new music.

While Schoenberg became a public figure and found himself the originator of a movement which could be derided but not dismissed, Webern led a life as isolated as if he were composing in a laboratory. Schoenberg was more widely experimental, encountering musical forms small and large, feeling his way with a sure sense of direction, but grad-

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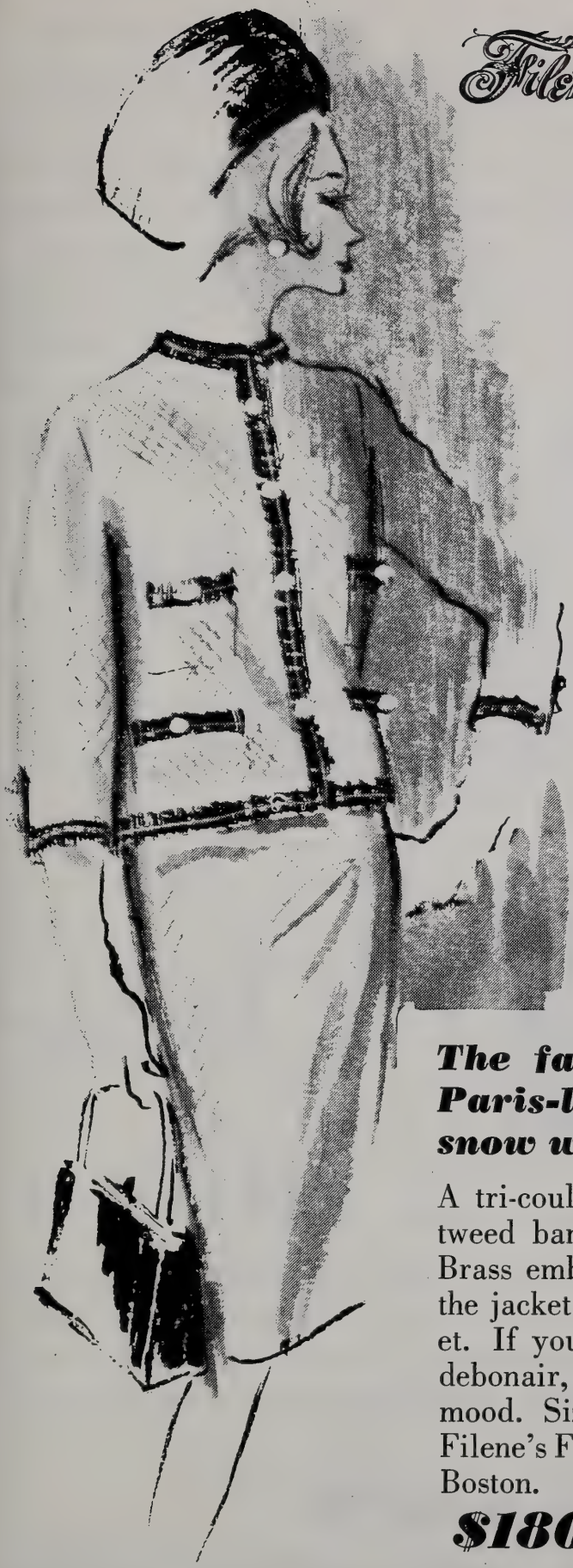
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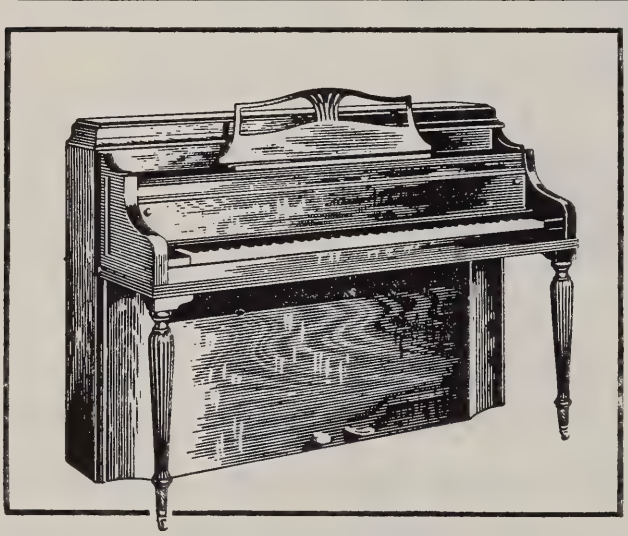
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ually. From so-called "atonalism" he worked into "twelve-tonal" equality, and later, without conscious intent, into the technique of the more strict treatment of the tone row. Webern's logic was more direct, more ruthless; its application led him by way of utter concentration and economy of means into extreme brevity, into spare, open scores in which each note was unencumbered and neatly made its point. Schoenberg adopted the serial method to a varying extent in his later years, according to the score in hand. With his *Geistliche Volkslieder,* Op. 17, in 1924, Webern embraced the twelve-tonal method whole and without compromise. His scores are miniatures in which the thematic procedure is laid forth unclouded by any intruding body of sound. He shunned any amplitude of dynamics or texture. His music is direct and rarefied, rigorously simple. It is also deliberate, studied, painstaking. The only latitude he allowed himself was in variety of color. In the Six Pieces, for example, the standard orchestra is called for, but with nine different percussive instruments. His varied palette betrays the main secret of his style. *"Klangfarbenmelodie,"* melody through color variety, was Schoenberg's word for what became the principal expressive endeavor, even the obsession of Webern. In the choice of intervals, which is the shape of any melody, he is addicted to wide skips. He ignores the custom by which melody is expected to be delivered in one tone color.



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Webern cultivates constant color variation, sometimes giving each successive note to a different instrument or instrumental cluster.

The Six Pieces are typical in their brevity and varicolored but open scoring, their delicate treatment which favors muted tones, often pianissimo. Any attempt at an analysis defeats its purpose. The six movements are encompassed in something more than 100 bars. The third has eleven bars only, and the fourth (*"Marcia funebre"*), is written entirely for percussion and winds, and is played pianissimo until the last measures.

René Leibowitz, the leading twelve-tonal apostle in Paris, describes *"Klangfarbenmelodie"* in this way:

"In the final pages of his *Theory of Harmony,* Schoenberg, after having recalled that a tone is generally conceded to have three properties, pitch, color (or timbre) and intensity, remarks how little attention has been given, up to now, to the second of these properties. Some very judicious observations lead him to believe that some day melodies will be composed which are not measured by varying pitch-levels alone, but also (even principally) by varying timbres; they will be 'tone-color melodies,' or, to use Schoenberg's German term, *Klangfarbenmelodien.* Such a projection into the future could not fail to stimulate Webern's



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imagination; in fact, the idea of the *Klangfarbenmelodie* obsessed him throughout his career. . . ."

Schoenberg has written of Webern's music that it expresses "an entire novel in a single sigh."

Robert Craft describes the "color melody" of Webern in the phonograph record album of the complete works:

"Webern shuns the extended rhetoric of a single instrument and deploys his phrases in varicolored links — which, however, must be played chain-wise, not pointillistically. At first the listener might be reminded of a switchboard sporadically lighting up, but the plot of wires between the lights is what must be illuminated. Webern in the 'Six Pieces' and ever thereafter likes to contrast solo strings with multiple strings; likes the low notes of the flute with the low notes of the muted trumpet, likes low harp and tuba; likes celesta tactfully used. Brass instruments are almost always muted in Webern. . . ."

The impression made upon Andrew Porter by Webern's music is quoted from *The New Statesman* (March, 1958):

"We must not leave out the element of sound — tone — colour. My visual parallel was not just of lights coming on, but of beautiful objects being revealed. Webern handles sounds as if they were precious objects; his scoring is exquisite. . . .

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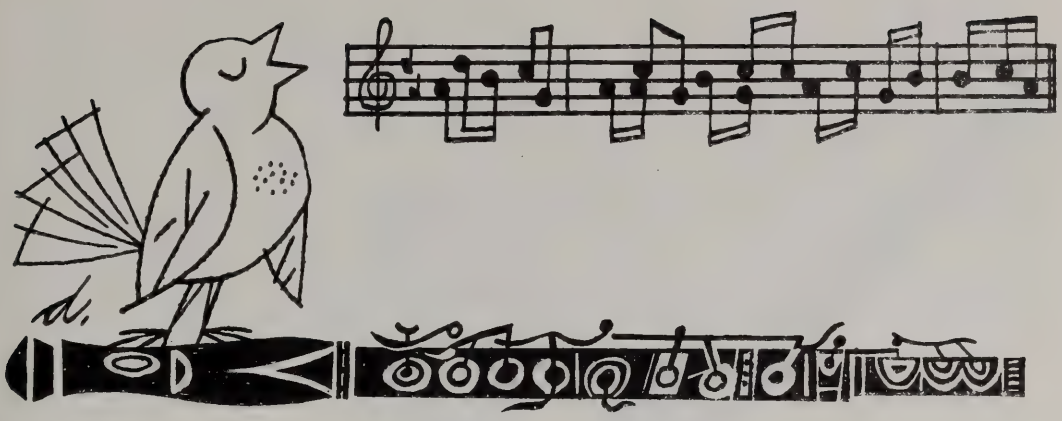
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"When I first heard his chamber music it suggested a visual parallel: it was as if one were standing in a dark room in which beautiful objects, one by one, were illuminated. Small, exquisite objects, and never more than one, or occasionally a tiny cluster, visible at a time. Still, note the sense of disconnection. But gradually, as the points of light succeeded one another, the shape of the room was apprehended. One was not lost in the dark, and one realised that the position of the objects had been more carefully chosen. I still seldom get more than this very general sense of order from a Webern work; but it proves enough for personal enjoyment and satisfaction. Perhaps it is all the composer expected."

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HOW ANTON WEBERN DIED

FIFTEEN years had passed since the death of Webern when someone decided to track down the exact circumstances of the shooting. That person was Hans Moldenhauer, lecturer in music at the University of Washington. There were many variants to the story, each subsisting on hearsay, the principal one being that, ignorant of the curfew during the United States occupation of Austria, he had been shot down by a member of the Military Police while lighting a cigarette.

This version is now proved to be incorrect. In quest of specific information, Dr. Moldenhauer approached by letter every branch of the military service, at first without any result. At length he obtained

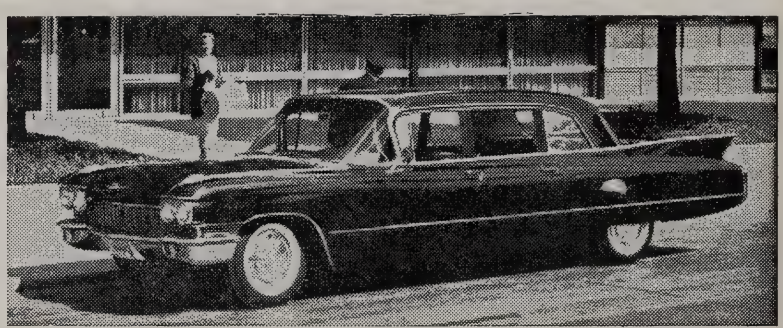
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the names of soldiers of the 42nd ("Rainbow") Division which had been in occupation of that part of the Tyrol, and obtained a certified affidavit from one who was implicated in the event, and who, unlike any of his comrades, had some idea of who Webern was. His name is Martin U. Heiman. The Doctor also obtained an affidavit of Webern's widow, and a letter from the oldest daughter. The account of his efforts and the solution of the mystery bit by bit adds up to a book of 118 pages.* A point of history is at last made straight.

The following account is a resumé of Dr. Moldenhauer's findings, which are based on unquestionable documents.

On September 15, 1945, thirteen days after the Japanese surrender on the battleship "Missouri," Anton Webern and his wife, refugees from the war at Mittersill (eighty miles from Salzburg), were asked to supper by their daughter Christine and her husband, Benno Mattel. It was a happy moment amid misery, for the Mattels had three small children. After the meal, there came two American visitors, and in order not to disturb their negotiations, the Webern couple went into the room where the children were asleep. Benno had given his father-in-law a fine American cigar, then a rare luxury, and Webern, wishing to have a few puffs at it before they should leave, went out on the porch.

* *The Death of Anton Webern*, by Hans Moldenhauer, published December, 1961, by the Philosophical Library.



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But all was not so serene as it seemed. The two American visitors in the adjoining room were soldiers who had been ordered to offer the Mattels food for sale, and if they accepted, to arrest them as black marketeers. The Weberns knew nothing of this. The arrest was made and one of the Americans, Raymond Bell, an army cook, ran out to obtain help in taking the prisoners into custody. On the porch in the darkness (the town was under black-out orders) Bell suddenly collided with Webern. In a state of nerves, expecting opposition, he lost his head and fired three shots from his revolver. Webern staggered back into the room, and with the words "I've been shot," fell before his wife. His body was removed in a stretcher, the house was surrounded. The wife was told nothing of why he had been shot. She lived four years longer, at Mittersill, in extreme poverty.

René Liebowitz, a fatalist, writes in *The Tragic Art of Webern:* "Fatality is another main aspect of tragedy, not in the formal way of each cause leading to an effect, but as a complete, predetermined law which rules all possible events." Dr. Moldenhauer finds an analogy with the ancient Greek tragedies which Webern loved. He "remained partial to those epigones, the latter-day disciples who still created in its wake, such as the poets Hölderlin and Rilke. Now he himself was made the center of a plot, the like of which would have excited Oracles

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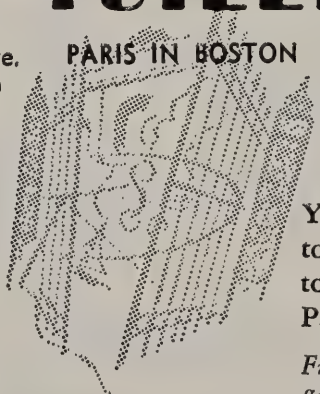
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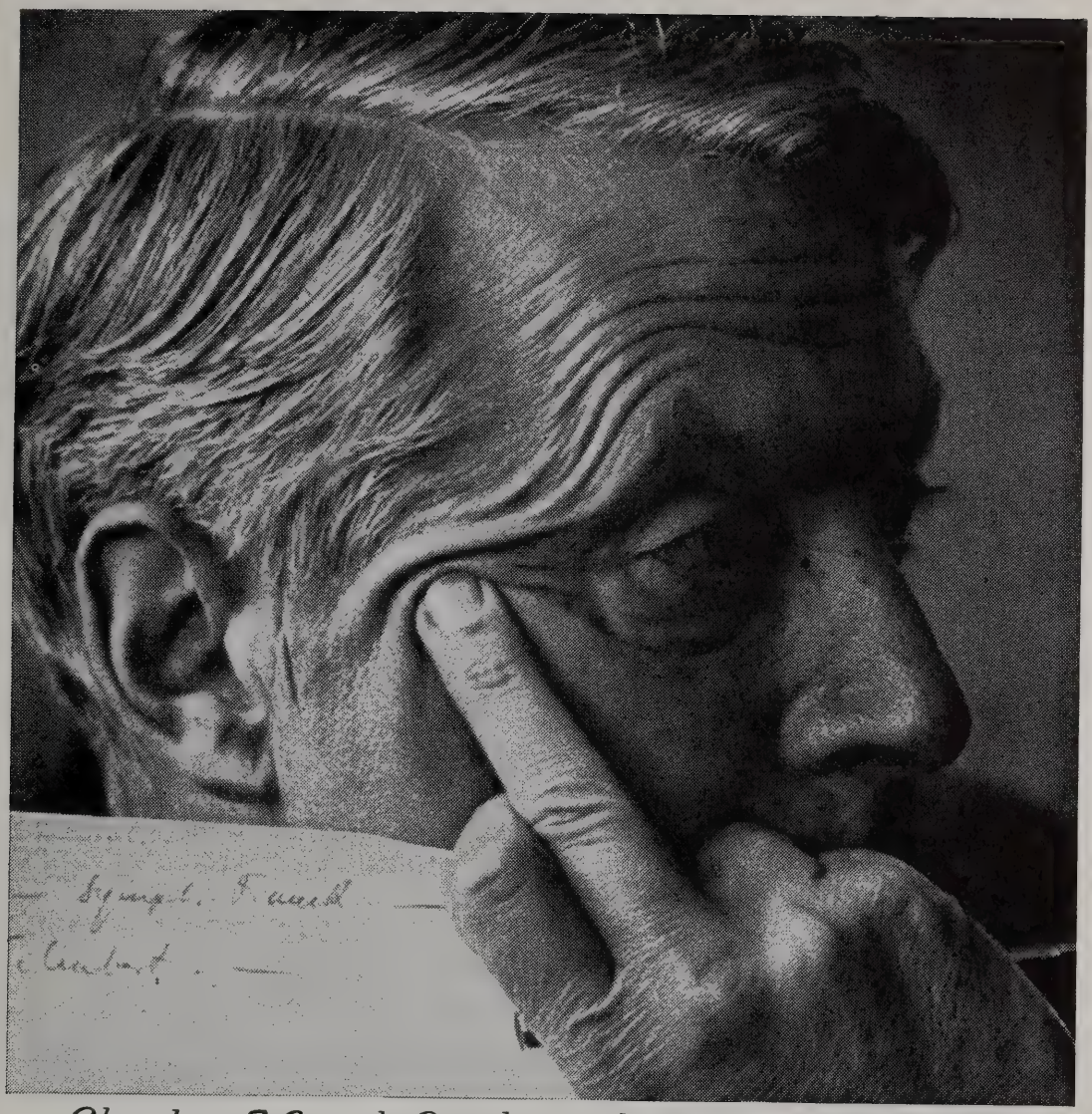


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and Furies back in the times of Sophocles." Elsewhere he says: "The real tragedy of Anton Webern's death lies in his unknowing involvement into the initiative and action of one of his own kin. Ironically, his doom was sealed by an act of loving consideration when, within the span of the few crucial minutes, he stepped out of the door to spare the sleeping children from the cigar smoke." The gentlest and most peaceable of artists, fleeing from the horrors of war, was singled out by fate in his retreat, removed from this world by a fluke of the occupation forces who left no official record of what had happened.

Perhaps the crowning irony was that Bell, returning to private life in North Carolina, was haunted by the thought that he had killed an innocent man, took to drink, and died of alcoholism in 1955. He never knew the identity of his victim.

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SUITE FROM "IBERIA"

By Izaac Albéniz

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died in Cambo-des-Bains in the Pyrenees, May 18, 1909

Arranged for orchestra by Enrique Fernández Arbós
Born in Madrid, December 25, 1863; died in San Sebastian, June 3, 1939

Albéniz composed four sets of three pieces each for piano solo under the title *Iberia.* He composed them between the years 1906 and 1909. The first contained *Evocación, El Puerto, El Corpus in Sevilla;* the second, *Triana, Almeria, Rondena;* the third, *El Albaicin, El Polo, Lavapiés;* the fourth, *Malaga, Jerez, Eritána.* E. Fernández Arbós* made an orchestration of the first four of these, and also *El Albaicin.* They were performed for the first time under his direction by the *Orquesta Sinfonica* in Madrid, of which he was the conductor for a number of years.

El Corpus in Sevilla and *Triana* were performed for the first time in Boston when Mr. Arbós conducted the Boston Symphony Orchestra as guest on January 18–19, 1929. Mr. de Carvalho conducted the four movements as now heard, together with *El Albaicin,* at these concerts, February 4–5, 1949.

* Enrique Fernández Arbós studied violin at the Conservatory in Madrid and later in Brussels under Vieuxtemps and in Berlin under Joachim. For years he appeared in many parts of the world as a violin virtuoso, also serving as concert master for the Berlin Philharmonic Orchestra, and for the Boston Symphony Orchestra in the season 1903–04. In that season he organized a quartet with members of this Orchestra. Before his death he conducted as guest in a number of cities here and abroad. Conducting the Boston Symphony Orchestra January 18–19, 1929, he presented music by Wagner, Halffter, Ravel, Albéniz, Turina and de Falla.

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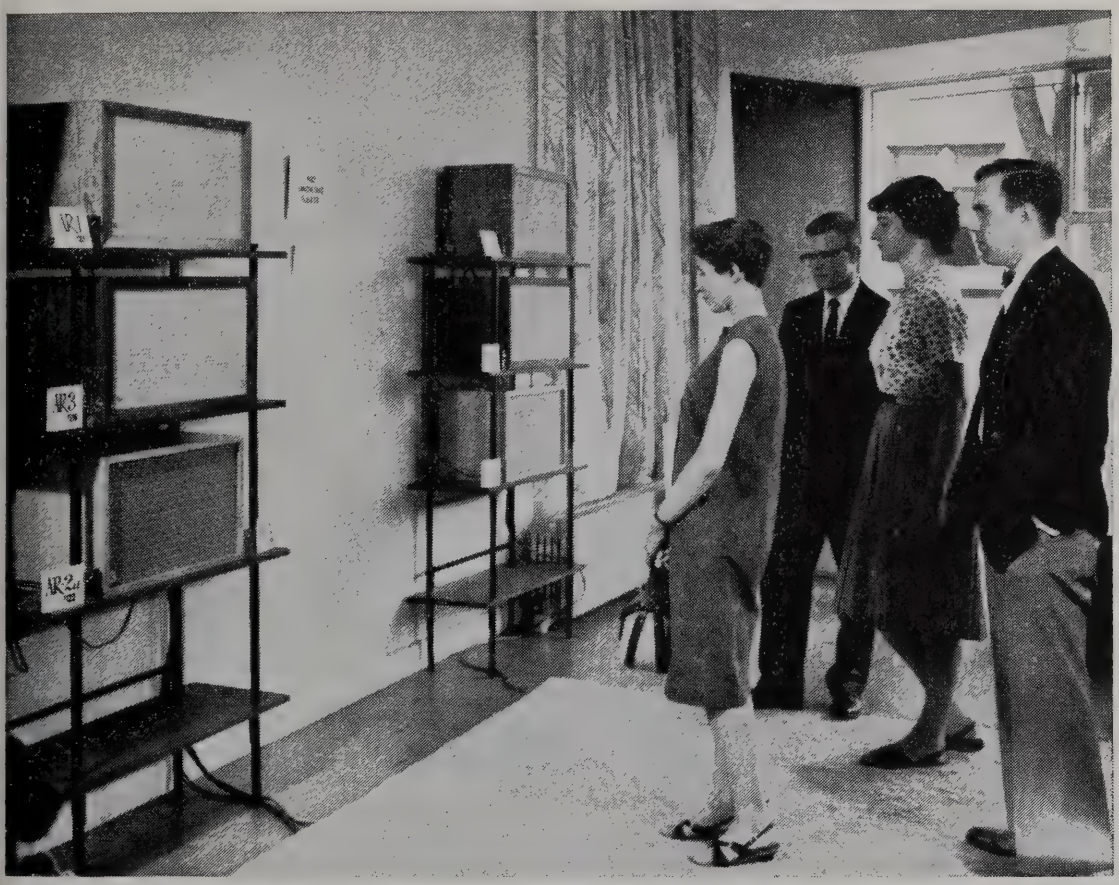
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ALBÉNIZ composed his Suite *Iberia* in the last three years of his life, when he had made his home in Paris and was enjoying, after much wandering and considerable poverty, a growing fame in France. The following description of the original piano pieces is taken from the book *Music in Spain* by Gilbert Chase (1941):

EVOCACIÓN

Works of formidable technical difficulty, taxing the resources of the best-equipped virtuosi, those twelve "impressions" — so they are called in the subtitle — constitute an imaginative synthesis of Spain (though in truth most of the pieces have Andalusia for their locale) as seen through the nostalgic evocations of the composer in his Parisian exile.

Each of these pieces utilizes Spanish rhythms in a freely artistic and idealized manner, the rhythms of the dance alternating with the vocal refrain or *copla*. *Evocación,* the opening number of *Iberia,* is a *fandanguillo* (literally, "little fandango"), with an intensely lyrical *copla* that appears first in the bass and later returns in the upper register marked

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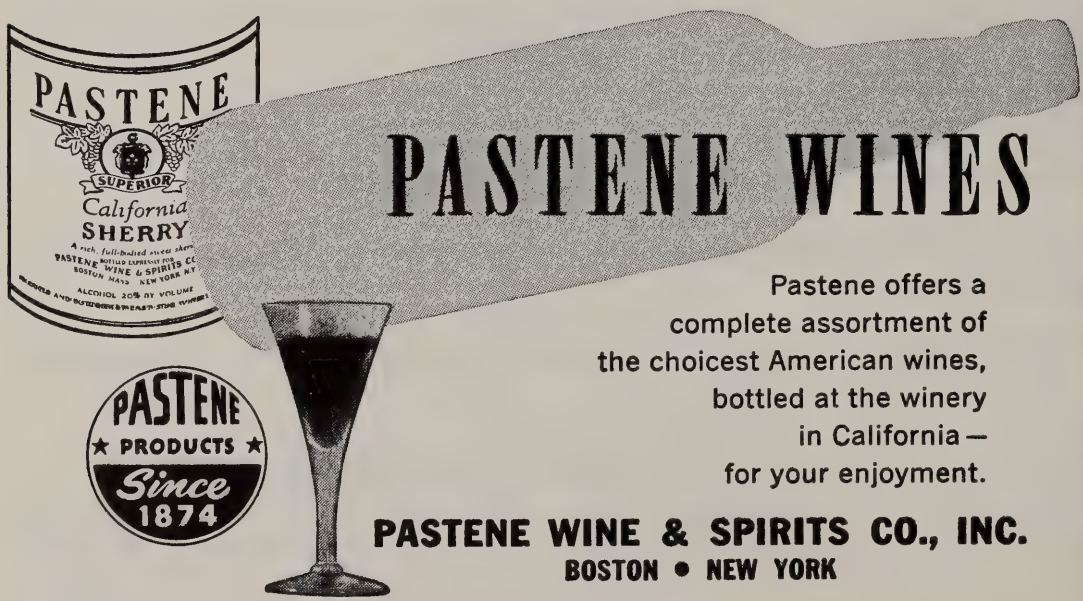
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très douce et lointain (very soft and distant). This melody, with its characteristic cadence on the dominant and its thoroughly guitaristic accompaniment, is typical of Albéniz in his most idyllic mood. Technically this is the least difficult of all the pieces in *Iberia.*

EL PUERTO

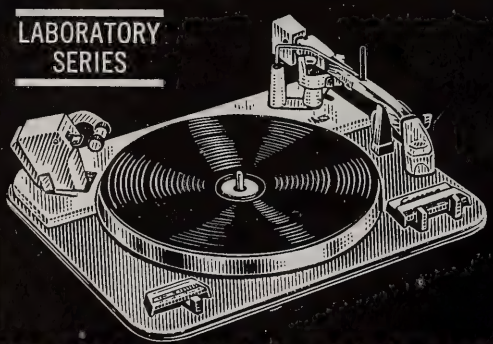
In *El Puerto (The Port),* we are at once plunged into the dazzling sunlight and irresistible animation of a *día de fiesta* in a southern seaport — Puerto de Santa Maria, on the river Guadalete. Three Andalusian dances, the *polo,* the *bulerías,* and the *seguiriya gitana* (Gypsy seguidillas), lend their rhythmic variety and harmonic piquancy to this pulsating evocation of a popular holiday. The piece begins with the *polo,* brusquely interrupted at the top of the second page by the *bulerías,* with the almost savage incisiveness of their harsh minor seconds and the vehement insistence of their accented offbeats. The entry of the *seguiriyas,* with their dissonance-provoking syncopations, is marked *souple et caressant,* for this is a supple and caressing rhythm, insinuating and provocative like the swaying hips of the *bailarina.* At the end all this exuberance and gaiety vanish in one of those fade-out codas to which Albéniz is so partial.

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Seville is famous for the pageantry and intensity of all its religious celebrations, especially those of Holy Week and Corpus Christi. It is the latter feast day that Albéniz depicts in *El Corpus in Sevilla,* the third number of *Iberia.* As the procession bearing the Sacred Host makes its way through narrow, spectator-thronged streets, voices will suddenly be raised in a *"saeta"* – literally, an "arrow" of song – piercing the tumult of the celebration with the vibrant intensity of its lamentation. The *"saeta,"* a semi-improvisational manifestation of popular religious feeling, sometimes addressed to the Virgin Mary and sometimes invoking the sufferings of Her Son, is taken up by one group of spectators after another, passing from balcony to balcony as the procession moves along. *El Corpus in Sevilla* begins with a march-like theme, heard at first from a distance and growing louder as the procession approaches. Then the poignant melody of the *"saeta"* enters in *fortissimo* octaves, to be taken up later by a single voice, attenuated by distance. The march-like theme is then developed to a tremendous climax – Albéniz uses three staves to obtain his far-flung sonorous effects – followed by a tranquil coda built over tonally shifting pedal points, the melody of the *"saeta"* appearing once again like a faint echo.

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The second book of *Iberia* opens with *Triana* – the name is that of a popular quarter of Seville – based on the rhythm of the ubiquitous *paso-doble* ("two-step"), alternating, and at times combined, with a *marcha torera* ("toreador march"). The cross-rhythms and unexpected modulations are extremely effective. The treatment of the themes is more rhapsodic than is usual with Albéniz, corresponding somewhat to the esthetic concept of Liszt's Hungarian Rhapsodies. *Triana* is the most frequently played of all the pieces in *Iberia,* and with reason, for the lilt of its melodies and the verve of its rhythms are irresistible.

"Several of the pieces in *Iberia,*" Lawrence Gilman has written, "refer to the name of a town (as in the case of the number on this program), which serves as a sort of program for the music. Some of these titles require a traveler's – or at least a reader's – information. Thus, the title of this number, *Triana,* is meaningless unless one knows that Triana is a faubourg of Seville, 'where the *gitanas* abound more than anywhere else in Spain, and that it is their Alsatia, or *Quartier Latin,* out of which came Carmen and hundreds of other *cigarreras.*' "

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THE COMPLETE WEBERN

By DESMOND SHAWE-TAYLOR

("London Sunday Times," January 3, 1960)

NO RECENT composer is more venerated among young musicians, or less familiar to the general public, than Anton Webern. His music has been extolled by the left and ridiculed by the right, analysed and dissected and discussed almost out of existence; only one thing remains, that we should actually hear it. This slight omission can now be repaired thanks to the enterprise of American Columbia and of Robert Craft, who have recorded on four LP discs Webern's entire output from his Opus 1, the orchestral Passacaglia of 1908, to his Opus 31, the Second Cantata of 1943.

Of course, the number of individuals both able and willing to spend so much on the unknown must be relatively small. But public libraries should make it a point of honour to acquire both records and scores; and grave suspicion must attach to the musical college which cannot produce them for the use of its students – and, for that matter, to the student who is not eager to make their acquaintance.

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In saying this I do not wish to imply what some enthusiasts now claim: that the school of Webern and his disciples is the one true path, which all must henceforth follow if they are to escape from provincialism and dowdiness. Far from it. Of the immense amount of worthless music being manufactured all over the world in all sorts of styles, it is likely that post-Webernian "total serialism" accounts for rather more than its fair share, partly because its very fashionableness attracts the weaker spirits whose main impulse is simply to be in the swim, and partly because the obscurity of the language makes it easier to get away with rubbish contrived along those particular lines than with rubbish of a more conventional type.

But to spend some weeks in close contact with Webern's own mind, as revealed in these records and scores, is to abandon any lingering notions that he himself can be dismissed as a mere extremist and eccentric. Such an impression is often made on the average listener who hears an isolated broadcast — very possibly, an inadequate one — of a single work. Webern himself, in conversation with Peter Stadlen after a poor performance of his Symphony, put in a nutshell the plain man's probable reaction: "A high note, a low note, a note in the middle — like the music of a madman!" The formidable diagrams of the mathematical analysts can serve only to prove that there is method in this madness: it takes a positive and concentrated experience of the actual sound

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to remove the initial impression of mere strangeness, and to enable us to listen to this new music as though with rinsed ears.

Concentration, repetition and a temporary abstention from other kinds of music: that is the most fruitful way to approach Webern. Soaking myself in these unusual sounds during the brief musical lull of Christmas, I found it easy to understand how the ardent young composer, who need attend to nothing else for months on end, can become infatuated with this music. It is like falling under the spell of James Joyce (who once remarked that he demanded of the reader merely that he devote his whole life to "Finnegans Wake"); still more, because of similarities in scale and style, it is like surrendering so utterly to the world of Chinese painting or poetry that the European masters can seem, for the time being, too lavish and effusive.

In the presence of these austere and transparent musical structures, so cool and crystalline, so elegantly fashioned and finished, yet vibrating with intense and rarified emotion, it is not only Brahms and Bruckner and Strauss and Rachmaninoff who look embarrassingly corpulent:

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Webern's own masters and predecessors fall under question. Mahler seems lachrymose and long-winded, and even the later Schönberg scores begin to appear heavily over-furnished, with all manner of late Romantic embellishments draped around the functional steel framework.

Webern found himself early; and we soon discover, as we make our way through his output, the remarkable consistency of his style. Halfway through his career, with the Opus 17 of 1924, he adopted the twelve-note technique to which he was to remain faithful for the rest of his life – far more strictly faithful than either Schönberg or Berg; yet this event produced, at least so far as my unaided ear can detect, surprisingly little change in the general character of his music. It has been truly observed that his Opus 9 Bagatelles for String Quartet are far nearer to his Opus 28 String Quartet than the latter is to the almost contemporary Fourth String Quartet of Schönberg. From first to last, an extreme spareness and delicacy of texture evidently answered to something deep in the composer's nature.

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He seems, despite his admiration for Mahler and early Schönberg, to have felt during the decade before the first world war something akin to æsthetic claustrophobia: his prime need was for the musical equivalent of solitude and space. In his early songs (more than half of his music is vocal) we feel an affinity with both Hugo Wolf and Debussy in the extreme refinement and poetry of the atmosphere invoked: a mysterious world "trembling on the brink of silence."

The following works become shorter and shorter, and at the same time harder and more precise in outline, with a Chinese perfectionism in the placing of these outlines against bare white spaces. One consequence of the open texture is that everything is audible and everything tells: the contrapuntal devices and to some extent the use of the note-row are perceptible, whereas in the denser and more elaborate structures of Schönberg there is always much that we must take on trust, a great number of notes whose æsthetic point it is hard for the ear to grasp.

Webern's supreme instrumental achievements, I feel, are the Opus 10 Orchestral Pieces, the Opus 20 String Quartet, the Opus 24 Concerto

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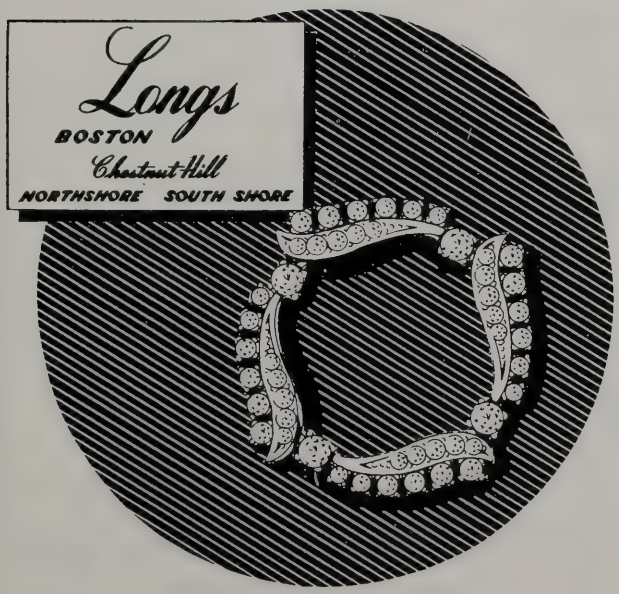
and the Opus 30 Variations for Orchestra; among his finest vocal works are some of the earlier songs and the three late Cantatas, especially "Das Augenlicht." If we immerse ourselves in these, our admiration for their fastidious creator, the Mallarmé of music, is likely to become intense; yet in due course we shall emerge from our trance and discover that there are vast areas of human experience which are closed to him; and, as a direct consequence of this, vast numbers of truly musical people to whom his art will always have little or nothing to say. The intense purity of Webern is thus at once life-enhancing and life-diminishing.



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Born in Votkinski, in the government of Viatka, Russia, May 7, 1840;
died in St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The most recent performances at the Friday and Saturday concerts of this Orchestra were on October 30–31, 1959, when Thomas Schippers conducted.

The orchestration includes 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, triangle, and strings.

THE year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a programme. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of programme in the Fourth. He voluntarily gave to the world no clue to any of the last three, beyond the mere word *"Pathétique"* for the Sixth, realizing, as he himself pointed out,

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the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a programme for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the Symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my Symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile." The programme devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a programme for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out the Fourth Symphony he was intensely unhappy – there was indeed a dread shadow hanging over his life. He uses the word significantly in

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a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante, to whom he was ashamed to confess his abnormality, was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme.* Let the psychologists try to figure out the exact relation between the suffering man and his music at this time.

* Some connection between the Symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Miliukov. In that month, too, he completed his sketches for the Symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of "conjugal" life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which "bordered upon insanity," he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.

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"This disc should qualify for anyone's 'best of the year' list and I strongly urge the listener in search of great, unhackneyed music, thrillingly performed in brilliant stereo sound, to add the *Gloria* to his collection."

Herbert Glass, THE AMERICAN RECORD GUIDE

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—Allen Hughes, THE NEW YORK TIMES

There seems little more that we might add. Angel is proud of the privilege of presenting this truly memorable album.



It is surely a significant fact that this Symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days of his troubles seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-power. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his Symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical

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Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth Symphony — music far surpassing anything he had done in brilliance and exultant strength.

On the other hand, Tchaikovsky's music which more than any other is drenched with lamentation, the "Pathetic" Symphony, he wrote during comparatively happy and healthful months, in the comforting sense of having attained his fullest creative powers. Tchaikovsky simply reveled in a poignant style of melody which somehow fully expressed his nature, and was not unconnected with a strain of Byronic melancholy, highly fashionable at the time. Tchaikovsky the dramatist could easily throw himself into a luxury of woe in his music — the more so when outwardly all was well with him. When, on the other hand, trouble reared its head, he found his salvation from a life that was unendurable by losing himself in musical dreams where he was no longer a weakling, but proud and imperious in his own domain. He wrote to Mme. von Meck, August 12, 1877, when,

Molto tranquillo

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shortly after his marriage and on the verge of a breakdown, he was still at work upon the Fourth Symphony: "There are times in life when one must fortify oneself to endure and create for oneself some kind of joy, however shadowy. Here is a case in point: either live with people and know that you are condemned to every kind of misery, or escape somewhere and isolate yourself from every possibility of intercourse, which, for the most part, leads only to pain and grief." Tchaikovsky wrote this when the shadow of his marriage was still upon him, the longed-for escape not within his grasp. When he did make that escape, and found virtually complete isolation from his world in a villa at Clarens, where he could gaze across the fair expanse of Lake Geneva, then did he bring his Symphony and his opera, *Eugene Onegin* to their full flowering and conclusion.

Part of this new and safe world was a companion who could still hold him in personal esteem, fortify his belief in himself as an artist, receive with eager interest his confidences on the progress of his scores—

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and do these things at a distance, where personal complications could not enter. Madame Nadejda Filaretovna von Meck could do still more. She made possible his retreat and solicitously provided for his every comfort by sending large and frequent checks. This widow of means, who had befriended the composer early in the same year, was romantically inclined, and, according to her letters until recently withheld, would have welcomed the meeting which Tchaikovsky was forced by her unmistakably affectionate attitude carefully to forbid. He naturally shrank from spoiling their successful and "safe" letter friendship by another possible entanglement such as he had just escaped. On the basis of a constant interchange of letters he was able to pour out confidences on the progress of his Symphony— "our Symphony," he called it — without restraint. He naturally identified his new score with his devoted friend, whose money and affectionate sympathy had made it possible.

Tchaikovsky went to Italy in November, whence he wrote to his unseen friend in elation about the completion of the Symphony. "I may be making a mistake, but it seems to me this Symphony is not a mediocre work, but the best I have done so far. How glad I am that it is ours, and that, hearing it, you will know how much I thought of you with every bar." Mme. von Meck was present at the first per-



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formance, given in Moscow by the Russian Musical Society, February 22, 1878. The composer, in Florence, awaited the telegrams of congratulation from his friends.

The Symphony caused no particular stir in Moscow — the critics passed it by, and Tchaikovsky's intimate friends, Nicholas Rubinstein, who conducted it, and Serge Taneiëv, wrote him letters picking the work to pieces with devastating candor. But Tchaikovsky was now impregnable in his cheerful belief in his work. The keynote of his state of mind is in this exuberant outburst — one of many — to his friend, from San Remo: "I am in a rose-colored mood. Glad the opera is finished, glad spring is at hand, glad I am well and free, glad to feel safe from unpleasant meetings, but happiest of all to possess in your friendship, and in my brother's affection, such sure props in life, and to be conscious that I may eventually perfect my art."



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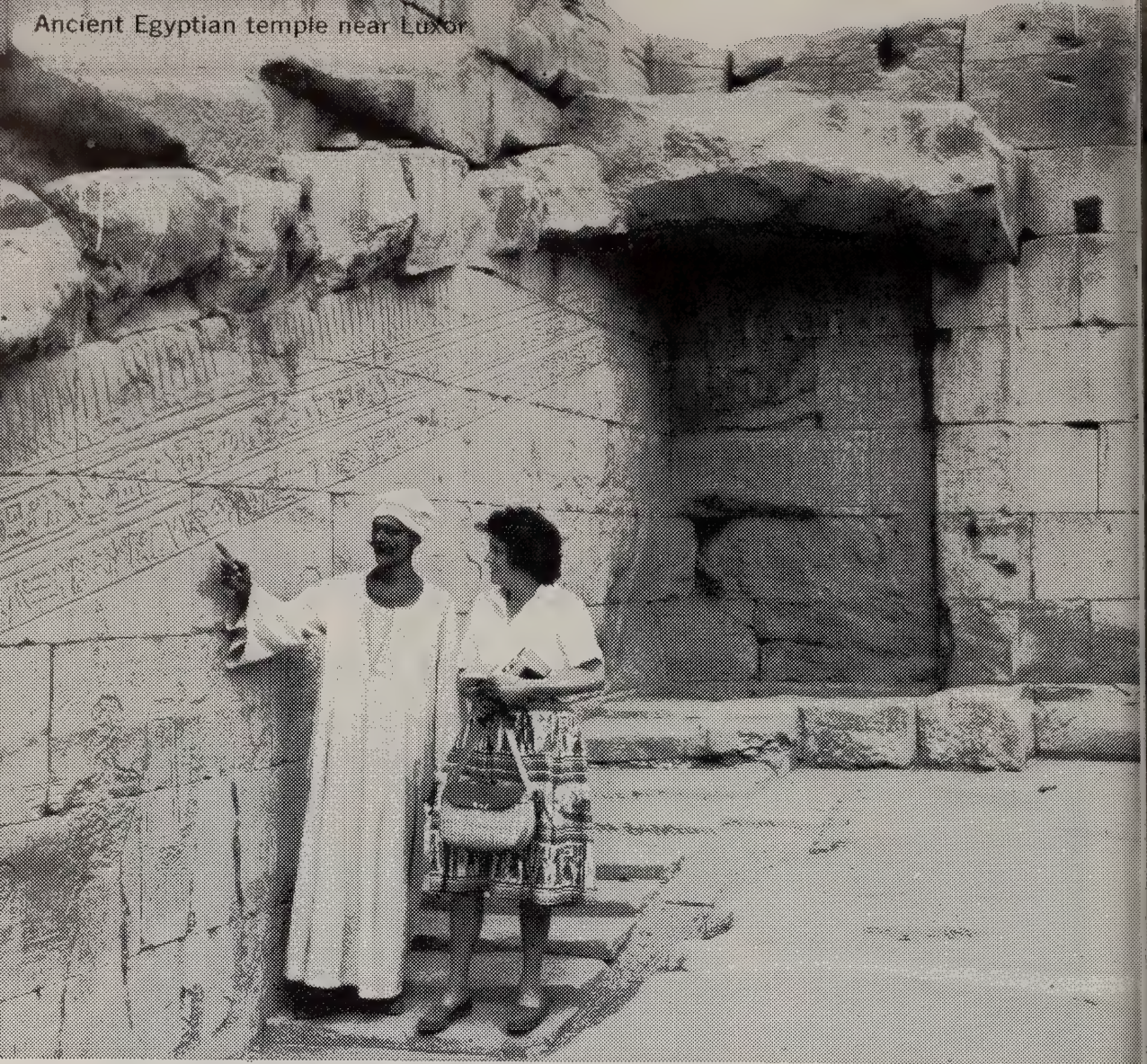
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FRIDAY AFTERNOON, MARCH 23, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 24, *at* 8:30 *o'clock*

FINE Symphony (1962)

I. Intrada: Andante quasi allegretto
II. Capriccio: Allegro con spirito
III. Ode: Grave

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PROKOFIEFF Piano Concerto No. 2, in G minor, *Op.* 16

I. Andantino; Allegretto; Andantino
II. Scherzo: Vivace
III. Intermezzo: Allegro moderato
IV. Finale: Allegro tempestoso

INTERMISSION

STRAUSS "Tod und Verklärung," Tone Poem, *Op.* 24

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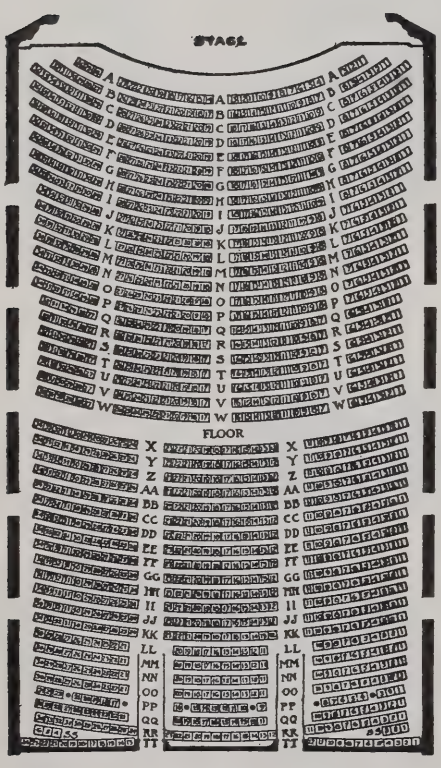
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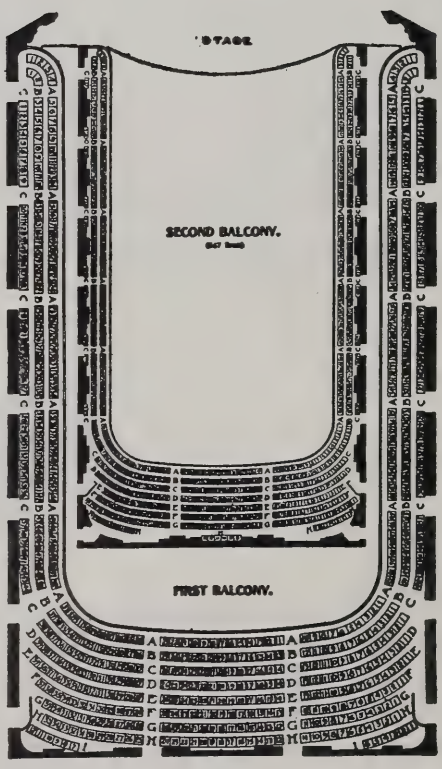
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Twenty-first Program

FRIDAY AFTERNOON, March 30, *at* 2:15 *o'clock*

SATURDAY EVENING, March 31, *at* 8:30 *o'clock*

Berlioz *Fantastic Symphony, *Op.* 14a

I. Reveries, Passions
Largo; Allegro agitato e appassionato assai

II. A Ball
Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. Dream of the Witches' Sabbath
Larghetto; Allegro

INTERMISSION

Debussy *La Mer (The Sea), Three Symphonic Sketches

I. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)
II. Jeux de vagues (The Play of the Waves)
III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

Ravel *"Daphnis et Chloé," Ballet, Suite No. 2

Lever du jour — Pantomime — Danse générale

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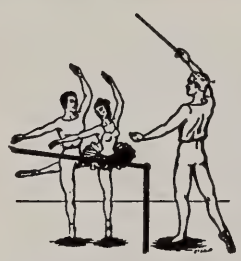
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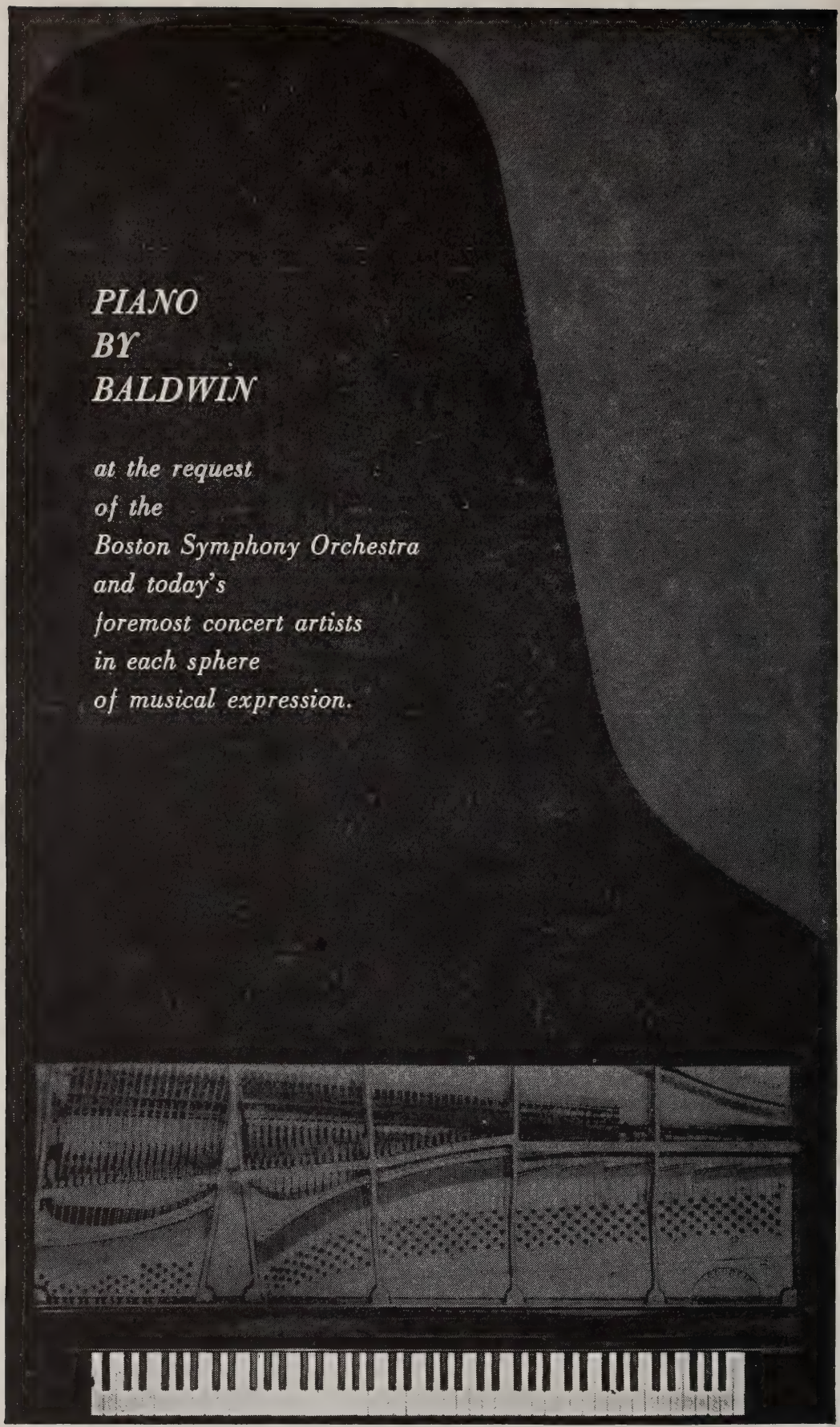
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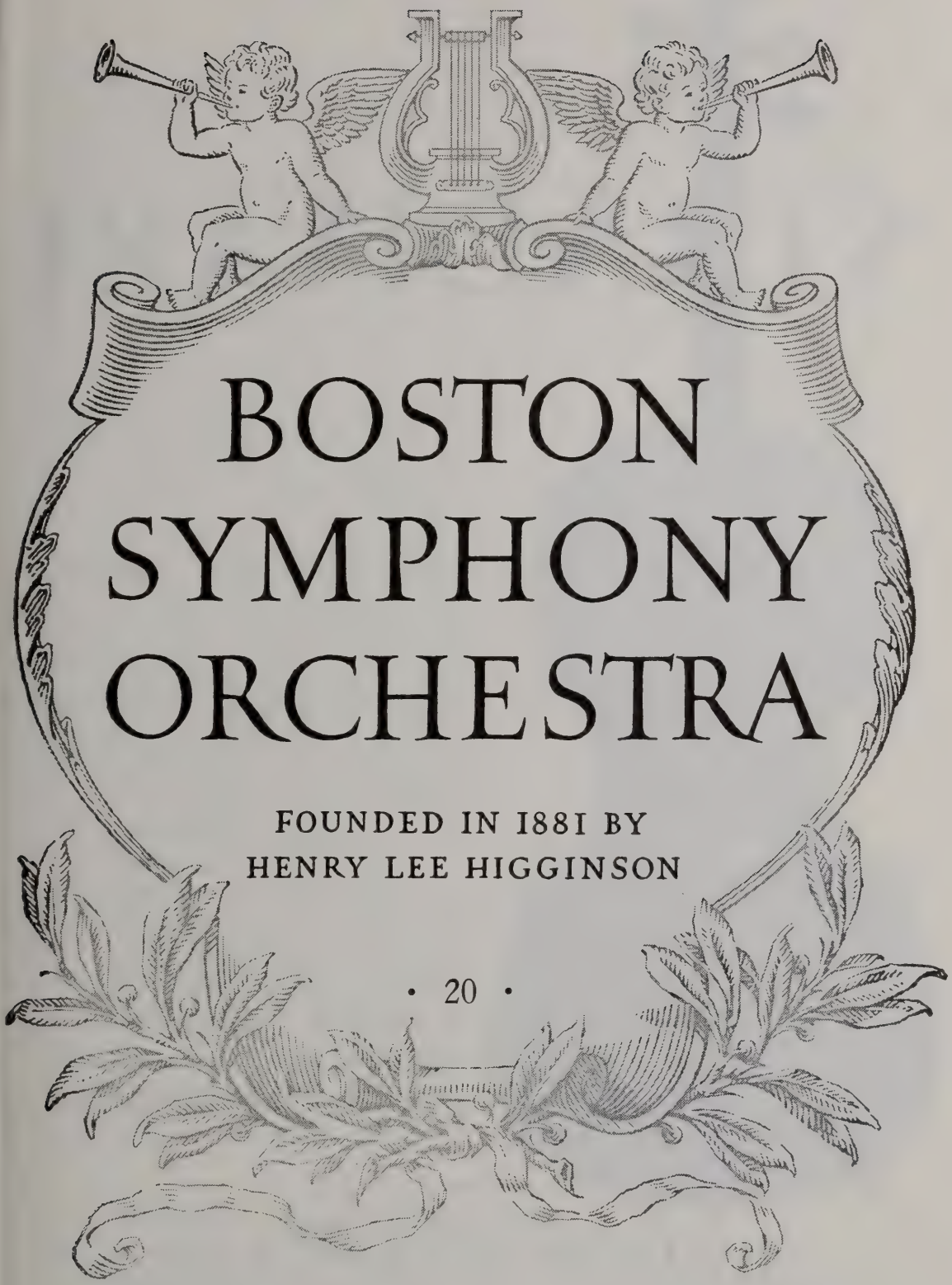
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with historical and descriptive notes by

JOHN N. BURK

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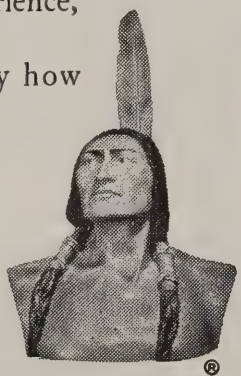


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EXHIBITIONS

The exhibition of watercolors now on view in the Gallery is having its last showing at this pair of concerts and at the concert Sunday afternoon. The pictures are by members of the Boston Society of Watercolor Painters.

Photographic portraits of each member of the Boston Symphony Orchestra have been made by Milton Feinberg of Boris and Milton, and may be seen in the cases in the Gallery each week. This week the players of the woodwind section are shown.

• •

THE SOLOIST

Nicole Henriot-Schweitzer, born in Paris, studied with Marguerite Long and entered the Paris Conservatory at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. She was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American début January 29, 1948, then playing the first of many concerts in this country, including several appearances with this Orchestra. She is the wife of Dr. Munch's nephew, Jean-Jacques Schweitzer, who is also a nephew of Dr. Albert Schweitzer. They were married in Boston in January, 1958.

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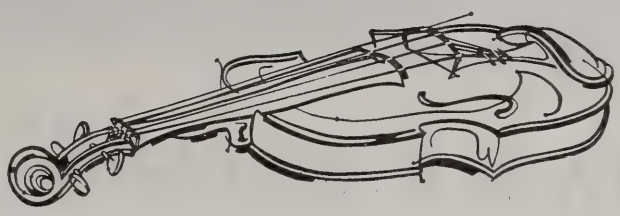
in 1949 in Liszt's E-flat Concerto, she has since been heard in Ravel's Piano Concerto, Brahms' Concerto No. 2, Fauré's Ballade for Piano and Orchestra, Schumann's Concerto, Milhaud's Suite Concertante, Saint-Saëns' Piano Concerto No. 3, d'Indy's Symphony on a French Mountain Song, and Mozart's Concerto in G major, K. 453. Mme. Henriot-Schweitzer likewise played the Second Concerto of Prokofiev at these concerts in 1957.

COMING CONCERTS

The pieces by Berlioz, Debussy and Ravel, which constitute next week's program, recall repeated performances of these works by Charles Munch in his years as Music Director of this Orchestra. He will present this same program on the final tour of the Orchestra this season, with concerts in Princeton, New York, Washington and Brooklyn, and in the final concerts in Providence and Cambridge and the shorter series in Boston.

Richard Burgin, who completes his term as Concertmaster this season, but is to continue as the Orchestra's Associate Conductor, will introduce to these concerts on April 13 and 14 Schoenberg's Variations for Orchestra. This work, composed in 1928, is considered one of this composer's first specific demonstrations of his then-developing serial method. The Ninth Symphony of Shostakovitch had its first American performance under Serge Koussevitzky at the Berkshire Festival on July 25, 1946, and its first Boston performance on the October 4th which followed. Samuel Barber's Violin Concerto was performed at these concerts by Ruth Posselt in 1942 and 1949.





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FRIDAY AFTERNOON, MARCH 23, *at* 2:15 *o'clock*

SATURDAY EVENING, MARCH 24, *at* 8:30 *o'clock*

FINE Symphony (1962)

I. Intrada: Andante quasi allegretto
II. Capriccio: Allegro con spirito
III. Ode: Grave

First performance

PROKOFIEFF Piano Concerto No. 2, in G minor, *Op.* 16

I. Andantino; Allegretto; Andantino
II. Scherzo: Vivace
III. Intermezzo: Allegro moderato
IV. Finale: Allegro tempestoso

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By IRVING FINE

Born in Boston, December 3, 1914

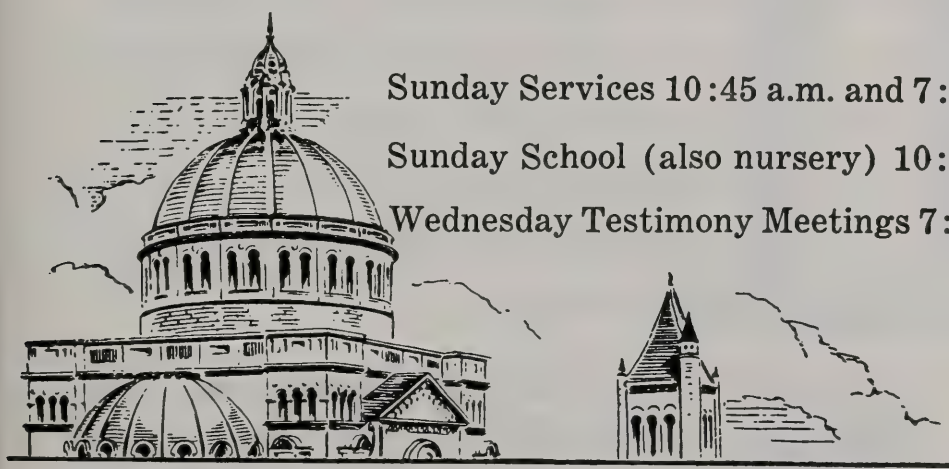
Irving Fine's Symphony is dedicated to the Boston Symphony Orchestra and its Conductor, Charles Munch, who commissioned it as part of the American Music Center's Commissioning Series under a grant from the Ford Foundation. This Symphony will be submitted to a jury of the International Composition Contest in November 1962. The composition was begun about a year and a half ago and was completed last month. The composer writes: "I was applying the last finishing touches to the orchestration on February 20, 1962, nervously watching the television set out of the corner of one eye when the news of Colonel Glenn's return from outer space was announced."

The following instruments are required: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba; the percussion: snare drum, bass drum, tambourine, cymbals (including suspended cymbal), woodblock, triangle, tam-tam, xylophone, glockenspiel, tubular bells, celesta, harp and piano, as well as timpani and strings.

MR. FINE describes his score as follows:

"The first movement, *Andante quasi allegretto,* suggests a kind of choreographic action in which characters enter, depart, and reappear altered and in different groupings — all of this serving as background for a lyrical and at times pastoral narrative. The music begins

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quietly in the bassoons and low strings, and passes through a number of episodes in which other instrumental groupings are featured. After reaching a strong but essentially lyrical climax for full orchestra, it subsides gradually into a kind of night music for English horn, other solo woodwinds, harp, celesta, and muted strings.

"Although the second movement, *Allegro con spirito,* occasionally has overtones of the orchestral concerto, it is essentially an extended scherzo in which 4/4 meter predominates and in which the customary contrasting trio has been replaced by a series of connecting episodes. In the last of these, beginning with solo bassoon, accompanied by percussion and low chords in the piano and strings, the meter shifts into a 6/8 burletta. Materials from the first part of this movement reappear either in varied form or in altered order in the brief final section and coda.

"The last movement, *Grave,* is essentially a dithyrambic fantasia with a concluding recessional or epilogue. In the fantasia much of the material employed in the Symphony recurs highly metamorphosed in fragmentary statements or outbursts, in brief dramatic canons, or in static ruminating passages with florid figuration. The prevailing mood is darker than in the first movements. The tempo begins grave, picks up considerable momentum as it passes through an agitated and highly

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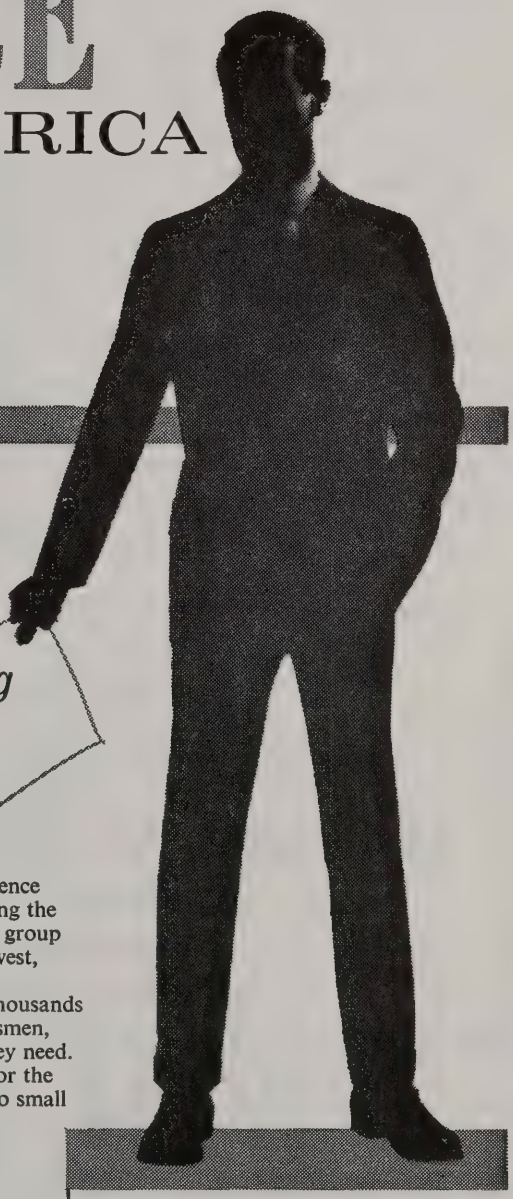


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syncopated section in which the brass toss around a five note motto related to the opening theme of the Symphony. Both motto and theme occupy the center of the stage from this point to the end."

• •

Irving Fine was educated in the public schools of Boston and Winthrop. He received his B.A. and M.A. degrees from Harvard University where he majored in music and worked with Edward Burlingame Hill and Walter Piston. His advanced studies included composition with Mlle. Nadia Boulanger in France, conducting with Dr. Serge Koussevitzky at Tanglewood.

In 1939 Mr. Fine joined the faculty of the Harvard Music Department where he served as Assistant Professor of Music, Assistant Conductor of the Harvard Glee Club, and Director of Harvard's Basic Piano Program. He was Co-Director of the Music Seminar at the Salzburg Seminar for American Studies in 1950. He was a member of the faculty of the Berkshire Music Center at Tanglewood through nine sessions between 1946–1957. In the fall of 1950, Mr. Fine joined the faculty of Brandeis University where he is Walter W. Naumburg Professor of Music and also Chairman of the School of Creative Arts.

Mr. Fine has received many awards: two Guggenheim Fellowships,

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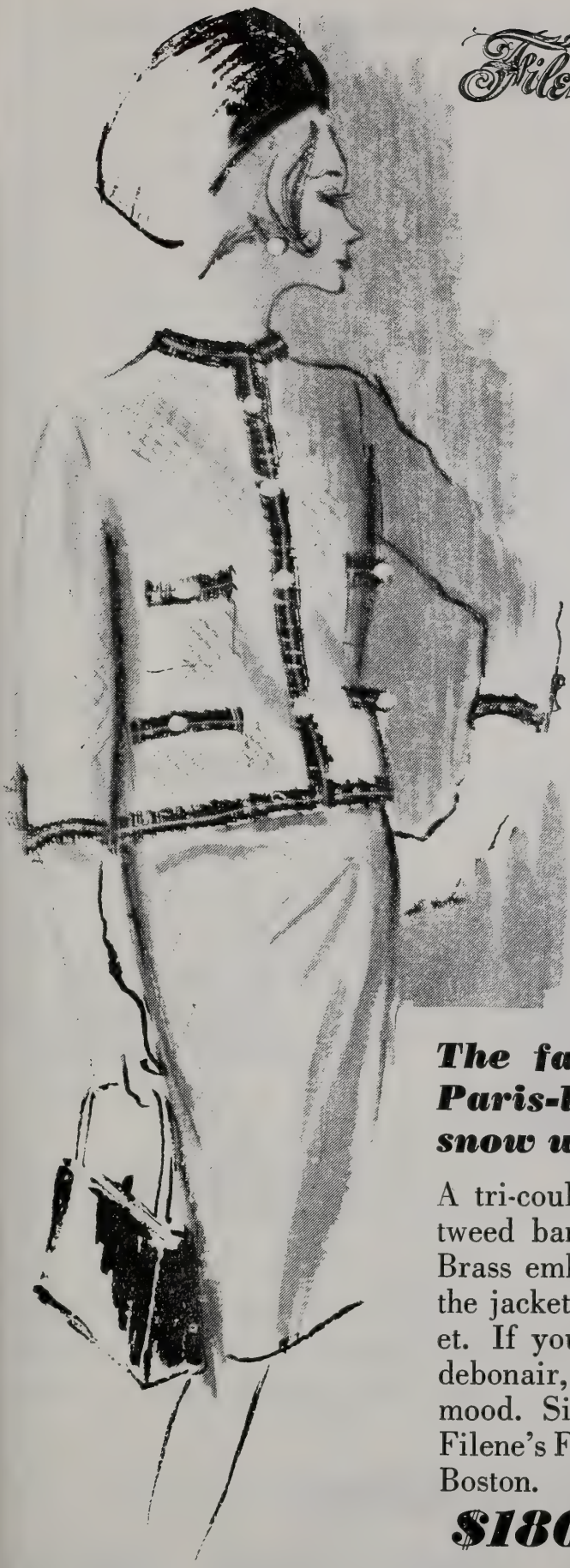
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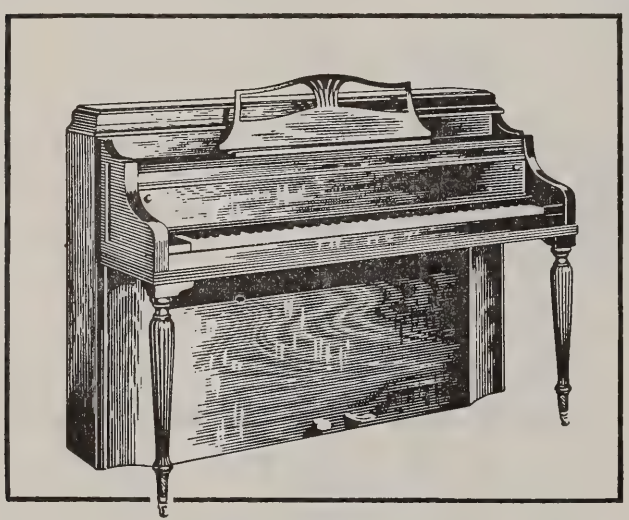
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a Fulbright Research Fellowship for France, a National Institute of Arts and Letters Award, and a Society for the Publication of American Music Award. He has received commissions from the Ford Foundation, the University of Illinois, the Louisville Orchestra, the Library of Congress, Koussevitzky Music Foundation, and Juilliard School of Music, the League of Composers, and others. His *Notturno* was awarded a Chamber Music Prize and his *Partita* for Wind Quintet a New York Critics' Citation. He has also been awarded grants from the MacDowell Association and the Wyman Foundation.

Some of Mr. Fine's published works include a "String Trio" (a Fromm Foundation Commission); *A Serious Song — A Lament for String Orchestra;* a song cycle entitled *Mutability;* a *Notturno* for Strings and Harp; a String Quartet; a choral cycle — *The Hour Glass;* the Partita for Wind Quintet; a Sonata for Violin and Piano; *Children's Fables for Grown-ups;* choral settings from *Alice in Wonderland;* other choral works and piano music. Mr. Fine has also written *Diversions for Orchestra. Masque — Toccata Concertante* was performed by the Boston Symphony Orchestra October 22–23, 1948.



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PIANO CONCERTO NO. 2, IN G MINOR, *Op.* 16

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

Composed in 1912–1913, Prokofiev's Second Concerto was first performed August 23, 1913, at Pavlovsk (near St. Petersburg), Aslanov conducting, the composer playing the solo part. The score, according to Philip Hale, was lost "when his apartment was confiscated [requisitioned?] by the decree of the Soviet Government. Sketches of the piano part were saved. They were taken away by the composer's mother in 1921." It was from these sketches that the composer rewrote the Concerto at Etal in Bavaria in 1923. The revised version was performed in Paris, May 8, 1923, Koussevitzky conducting. Prokofiev was the soloist and performed it for the first time in the United States with this conductor at concerts of the Boston Symphony Orchestra in Boston, January 31, February 1, 1930. There was a performance at a Berkshire Festival concert, August 5, 1951, when Eleazar de Carvalho was the conductor and Jorge Bolet the soloist. Nicole Henriot performed it at the Boston concerts February 1–2, 1957.

IN 1913, Serge Prokofiev, still a student at the St. Petersburg Conservatory, caused considerable commotion in musical circles by performing his Second Concerto at Pavlovsk. His First Concerto heard the year before had warned conservative listeners to expect from the



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brilliant young pianist (there was no denying his ability as a performer) an unbridled onslaught upon traditional harmony. The Second Concerto sounded even bolder than the First. The critics of St. Petersburg must have considered the composer as newsworthy, if only from the point of view of scandal, for they seemed to have been present in Pavlovsk in force. Almost unanimously they attacked him. "The debut of this cubist and futurist," said the reviewer in the *Petersburgskaya Gazeta,* "has aroused universal interest. Already in the train to Pavlovsk one heard on all sides 'Prokofiev, Prokofiev, Prokofiev.' A new piano star! On the platform appears a lad with the face of a student from the Peterschule [a fashionable school]. He takes his seat at the piano and appears to be either dusting off the keys, or trying out notes with a sharp, dry touch. The audience does not know what to make of it. Some indignant murmurs are audible. One couple gets up and runs toward the exit. 'Such music is enough to drive you crazy!' is the general comment. The hall empties. The young artist ends his concerto with a relentlessly discordant combination of brasses. The audience is scandalized. The majority hisses. With a mocking bow Prokofiev resumes his seat and plays an encore. The audience flees, with exclamations of: 'To the devil with all this futurist music! We came here for enjoyment. The cats on our roof make better music than this!' " Other Petersburg critics spoke of "a babble of insane sounds," a "musical mess." A lone

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voice was that of V. G. Karatygin who reported "The fact that the public hissed means nothing. Ten years from now it will atone for last night's catcalls by unanimous applause for this new composer."*

Unless the revision of 1923 is radically different from the original version, which is unlikely, it is hard to recognize the Concerto in the epithets which were hurled at it by the early critics. The "babel of insane sounds" is in reality a clear, lightly scored and delicately wrought piece, mostly in elementary common time, with an elementary bass and a lyric piano part, varied by pianistic embellishment. What apparently disturbed its hidebound hearers were the then unaccustomed melodic skips and occasional untraditional harmonies, the very characteristics which were later found to be fresh, piquant, and often entirely charming, the exclusive outcome of this composer's special fantasy in lyricism. The Concerto begins quietly and elegantly, the solo part lightly, but colorfully supported. Here, and throughout, the pianist's aim must be the utmost crispness and delicacy of touch. There is a middle section with a melody which could have been written by none other than the destined composer of the March from *The Love for Three Oranges.* A part for the soloist unaccompanied is not a cadenza but a continuation

* These reviews are quoted by Israel V. Nestyev, *Serge Prokofiev, His Musical Life.*

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of the development. This leads to a climax by the full orchestra and a pianissimo close by the pianist, as if to assure us that this is after all no concerto in the grand style.

The Scherzo is a swift moto perpetuo for the soloist, in breathless and unbroken sixteenths by the two hands in octave unison.

The Intermezzo opens on a theme with a flavor of the Scythian demons or the *Suggestions diaboliques.* A repeated bass theme with varying embellishment of delicate piano figures approximates a passacaglia.

The Finale at last injects into the Concerto a more traditional bravura. The pianist has still the commanding part, a dramatic "cadenza" carrying on the development, as in the first movement, and building to a now expectedly brilliant close.

The emergent young man was impossible to ignore. The several piano pieces he had written were violently challenging; the First Concerto had been labelled by one critic as "football music" presumably on account of the way the harmony was kicked around. When Prokofiev brought forth his *Scythian Suite* (1916) with its piquant barbarism and *Sept, ils sont sept* (1917) which was even more primitive, Prokofiev began to be called an *"enfant terrible,"* as if he either enjoyed shocking staid

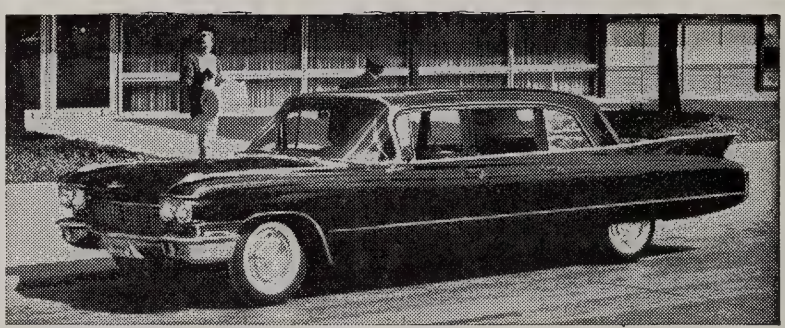
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people or used violence for the purpose of attracting attention to himself. He became a topic and was compared to the cubists, although he had no very special interest in that school of painting. These were the critics who tended to lump into one category all new ways which they could not comprehend. Any resemblance between Prokofiev's early music and the work of the cubists or futurists lay in an impulse to break up conventional lines and express himself boldly and vividly. The comparison was just about as nebulous as the linking of Debussy with the French impressionist poets.

Prokofiev then came under the disapproval of such conservatives as Glazounov, the director of the Conservatory where he was studying. When he competed for the first prize, Glazounov was opposed, and was outvoted. Prokofiev won the award, but as pianist, not as composer. Medtner made the unintentionally revealing remark: "If that is music, I am no musician." But Prokofiev had his champions, such as the composer Miaskovsky, who was his friend for life, and Igor Glebov (Boris Asafyev), the critic. This outraged attitude toward Prokofiev as a sort of mischievous imp of music, knocking over the block houses of tradition for the clatter they would make, reads strangely in a later day. It would seem in the light of his full-rounded development that the youthful Prokofiev, an artist in whom vitality, fantasy, and skill were already abundant, was merely following out his own ideas to his own ends —



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ventures always arresting towards ends not always attained. When he was mocking or sharply satirical it was the music and the subject, not the audience, which made him so. The matured composer remained bluntly uncompromising. That he became less experimental is in the nature of growth. The independent spirit of Prokofiev at that time, to which some so strenuously objected – if they noticed him at all – was eventually recognized as something far sturdier, far deeper, than the irresponsible obstreperousness of which he was once accused. He would at any time give a bludgeoning passage to a full orchestra when he saw fit. While he was always ready to compose descriptive music for the stage or film, he became increasingly symphonic and serious in his aims, particularly from the time of the Fifth Symphony.

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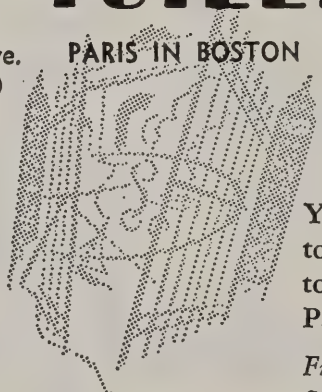
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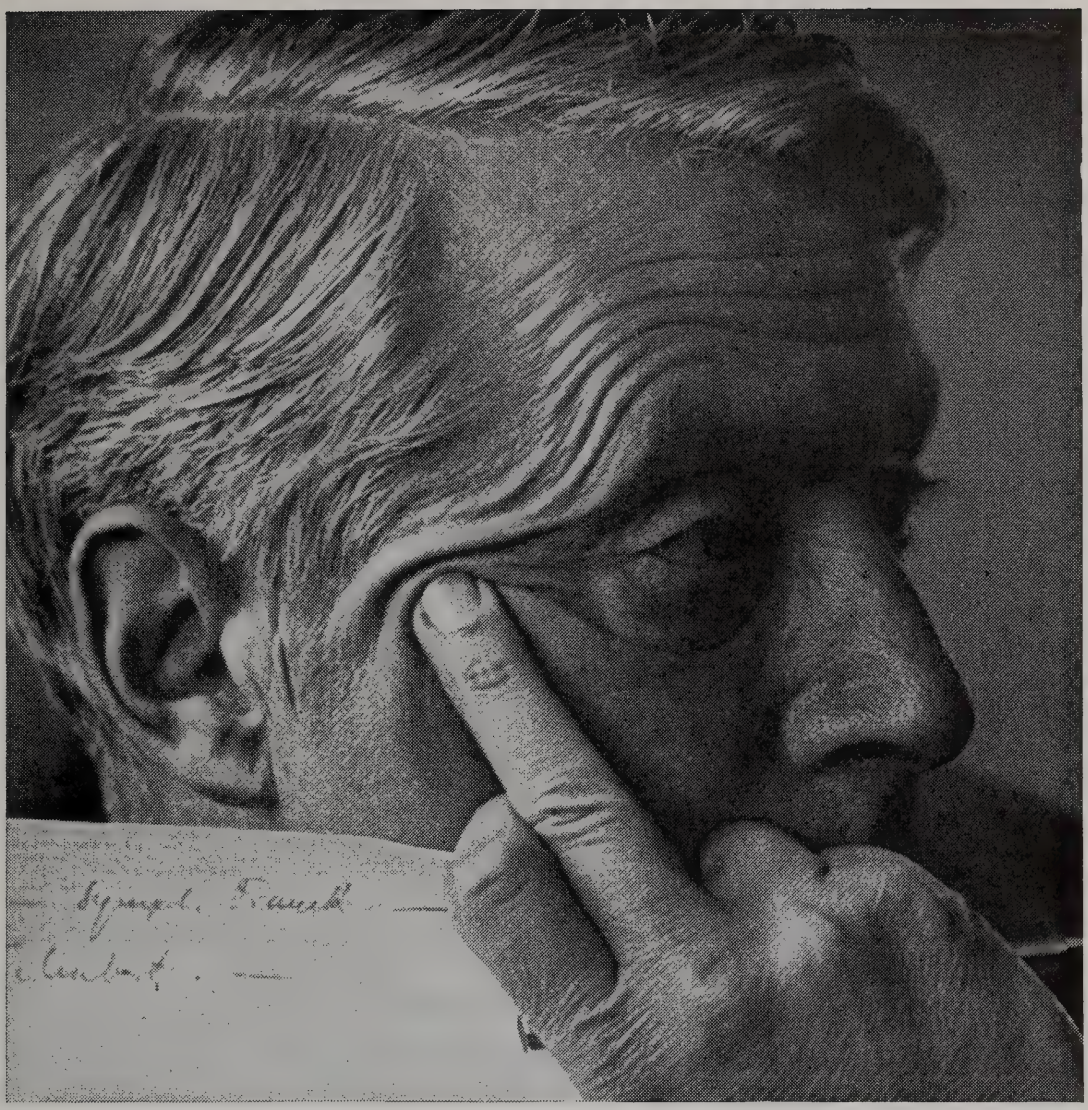


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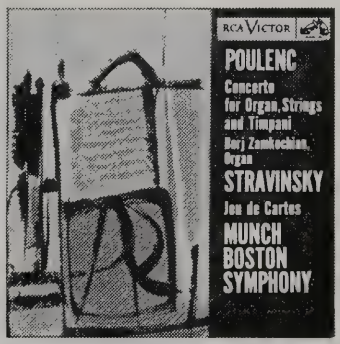
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(Mr. Gould, a pianist whose interest in music is by no means limited to his own instrument, here makes a courageous and discriminating plea for a composer whose æsthetic is not in present accord with what the writer calls "the taste makers of the musical profession." The article is reprinted from High Fidelity Magazine, March, 1962.)

A FRIEND of mine once remarked that there was probably a moment in every budding musician's teen-age when *Ein Heldenleben* might suddenly appear the work most likely to incorporate all of the doubts, and stresses, and the hoped-for triumphs of youth. He was only half-serious, I suppose, but I think he was also half-right; and, although he didn't intend it disparagingly, his remark did suggest the assumption that if one could grow naturally into a sympathy with the flamboyant extroversion of the young Richard Strauss, so one could be expected, with maturity, to grow just as naturally out of it. My own *Heldenleben* period began, courtesy of Willem Mengelberg, when I was seventeen, but — although I have now patiently waited twelve years — I have never grown out of it. And though it may well be a damning commentary on the waywardness of my own maturing, I rather doubt now if I ever shall!

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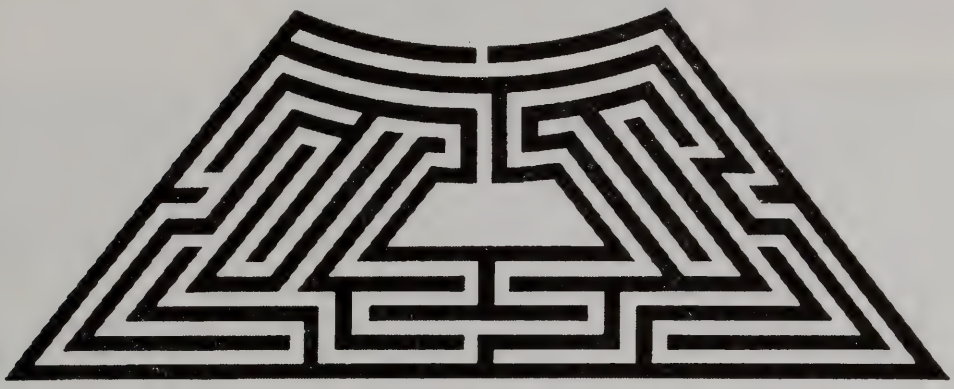
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So it is not easy for me to write objectively about Richard Strauss, although I intend to try to do so, however, because I write from a position of high prejudice: I believe, quite simply, that Strauss was the greatest musical figure who has lived in this century. This is not a very welcome view today because, although Strauss does not really need anyone to extol his merits to the world, his reputation has perhaps suffered more unjustly with the passing years than that of any other musician of our time. At first glance, this may appear a rather surprising statement, since Strauss has never been more frequently or devotedly favored in performance than at present, but I am referring now not to those Teutonic lions of the podium who nightly soar from our midst to be with Zarathustra on his mountaintop, nor do I speak of those artful tigresses of the operatic stage for whom no greater challenge nor surer success exists than that which Chrysothemis or the Marschallin assures. I refer, rather, to those cunning currents of fancy which, as they sweep to command the tide of musical taste, make haste to consign old Strauss to the graveyard for romantics, pronouncing him a great nineteenth-century character who had the audacity to live fifty years into the twentieth.

The longevity of Strauss's creative life is pretty staggering, of course—at least sixty-nine years if one reckons his adolescent works as the

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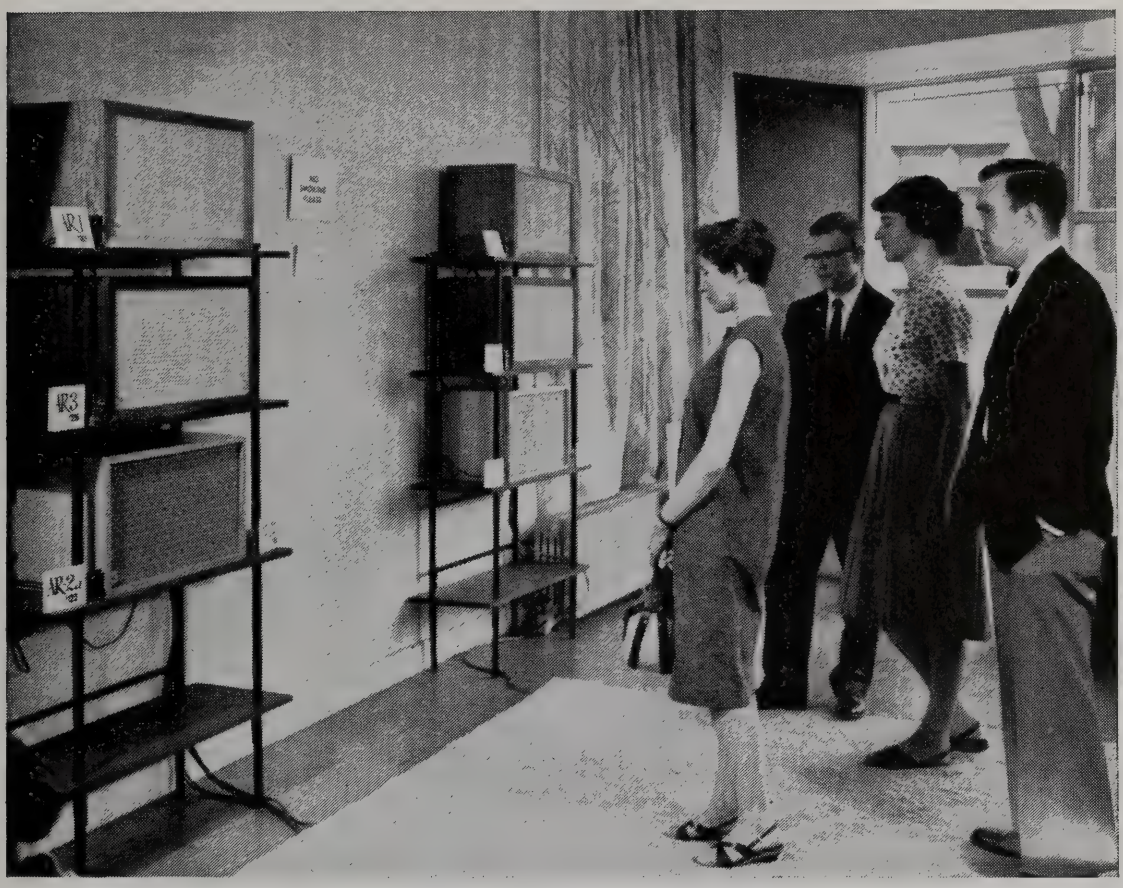
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astonishing creations they really are, or in other words a span equal to the total lifetimes of two Mozarts (if you have a head for that sort of thing). Now, obviously, the length of Strauss's creative life is not important of itself — many composers plan to live to 106, while I myself aim to withdraw into a graceful autumnal senility at thirty — yet the longevity of a creative life is a justifiable yardstick within the extent that it measures, and can be measured by, the development of the composer as a human being.

It is the view shaped by the taste makers of the musical profession that Strauss's evolution as a musician was not consistent with the length of his years. They seem to feel that his development was arrested somewhere within the first decade of this century. They do not always deny him the achievement of his early works: some of them can even whistle a few tunes from the tone poems, and many will admit the dramatic values of his first great operatic successes — the charm and gallantry of *Rosenkavalier,* the strangling impact of *Elektra.* But most of them seem to think that having made himself for twenty-five years or so a bulwark of the *avant-garde,* Strauss in his mid-forties lapsed into a drought of inspiration which was terminated only by death.

Is it a curious accident, I wonder, that the point in Strauss's career at

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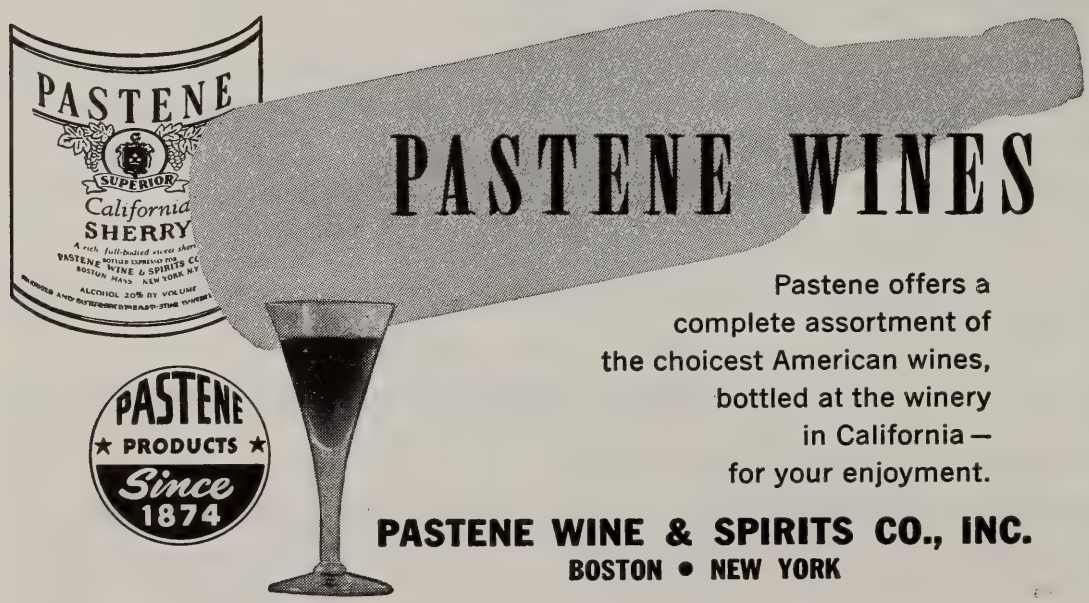
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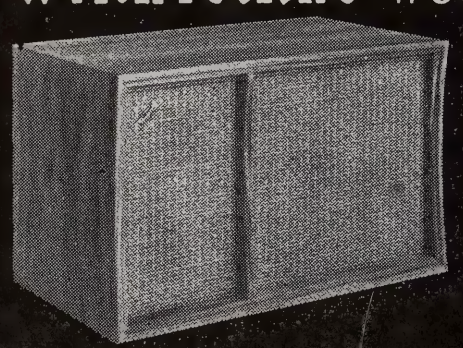
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which with the precision of hindsight, he is presumed to have gone astray is more or less concurrent with the beginning of the most significant musical revolution (or if you prefer, reformation) of modern times, the development of the musical language without tonality? Or is it just coincidence that even well-informed opinion sees Strauss as having reached the climax of his career, just prior to those years in which other composers first broke through the sonic barriers of tonal harmony and that when he appeared to reject the new æsthetic the taste makers and the pace setters would see him only as a man wistfully attempting to recapitulate the achievements of his youth?

The generation, or rather the generations, that have grown up since the early years of this century have considered the most serious of Strauss's errors to be his failure to share actively in the technical advances of his time. They hold that, having once evolved a uniquely identifiable means of expression and having expressed himself within it at first with all the joys of high adventure, he had thereafter, from the technical point of view, appeared to remain stationary – simply saying again and again that which in the energetic days of his youth he had said with so much greater strength and clarity. For these critics it is inconceivable that a man of such gifts would not wish to participate in

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the expansion of the musical language, that a man who had the good fortune to be writing masterpieces in the days of Brahms and Bruckner and the luck to live beyond Webern into the age of Boulez and Stockhausen, should not want to search out his own place in the great adventure of musical evolution. What must one do to convince such folk that art is not technology, that the difference between a Richard Strauss and a Karl-Heinz Stockhausen is not comparable to the difference between a humble office adding machine and an I. B. M. computer?

Richard Strauss, then, seems to me to be more than the greatest man of music of our time. He is in my opinion a central figure in today's most crucial dilemma of æsthetic morality — the hopeless confusion that arises when we attempt to contain the inscrutable pressures of self-guiding artistic destiny within the neat, historical summation of collective chronology. He is much more than a convenient rallying point for conservative opinion. In him we have one of those rare, intense figures in whom the whole process of historical evolution is defied.

Throughout those seven working decades the most striking common feature of Strauss's work is the extraordinary consistency of his vocabulary. One can compare, to take virtually the extreme instance, his Symphony, Op. 12, written when he was eighteen, and the *Metamorphosen* for string orchestra, written at the age of eighty-one, and one

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will have to admit that neither contains any harmonic progression which would have been necessarily unavailable to the other. Basically, both use a harmonic language available to Brahms, or to Hugo Wolf, or, minus his sequences, to Bruckner; both use a contrapuntal style which, although more in evidence in the later work, is still primarily founded upon the belief that, however many contrarieties it may provoke, its fundamental duty is to substantiate the harmonic motion and not to contradict it. And yet for all these similarities the *Metamorphosen* conveys the impression of an altogether different harmonic and contrapuntal scope than the Symphony, and both suggest a unique identity which could not possibly be confused with any earlier master. While there are pages in the teen-age works of Strauss (the first horn concerto, for instance) which, at a diagrammatic harmonic level, could easily have been written by Mendelssohn, or even, surprisingly, by Weber, one needs only a few seconds to realize that here, for all of the influence of the early romantic masters, is a wholly original technique.

Although he reached adolescence at a time when Wagner had anticipated the dissolution of the tonal language and had stretched the cognizance of harmonic psychology to a point that some regarded as the very limit of human endurance, Strauss perhaps was more concerned than any other composer of his generation with utilizing the fullest

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riches of late-romantic tonality *within* the firmest possible formal disciplines. With Strauss it was not simply a question of compensating for the overrich harmonic ambiguities of his era (as was the case with the intense motivic concentration of the young Arnold Schoenberg); rather, his interest was primarily the preservation of the *total* function of tonality – not simply in a work's fundamental outline, but even in its most specific minutiæ of design. Consequently, when one compares any of Strauss's early orchestral scores with, say, a tone poem by Liszt, one is immediately struck with the fact that while Strauss's works are comprised of infinitely greater daring in terms of sheer extravagance of harmonic imagination, they are, nevertheless, painstakingly explicit at every level of their architectural concept, and thus present an impression of a harmonic language at once more varied and more lucid. With this immense harmonic resource laboring within what is frequently an almost rococo sense of line and ornamentation, Strauss is able to produce by the simplest and almost deceptively familiar means an overpowering emotional effect. Who else is able to make the bland orthodoxies of a cadential six-four seem a wholly delectable extravagance?

Rarely among the German romantics is there writing that matches the glorious harmonic infallibility of the young Strauss. Among his

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predecessors only Mendelssohn and Brahms in their best pages were as conscious of the need to strengthen the vagrant structures of romantic tonality through the emphatic control and direction of the harmonic bass. One would almost suspect that Strauss conceived of the cellos and basses with his feet (as an organist might do), for at every moment — regardless of the breadth of the score, regardless of its metric complexities, regardless of the kaleidoscopic cross reference of chromatic tonality — the bass line remains as firm, as secure a counterpoise as in the works of Bach or of Palestrina.

It must not be supposed that striving in this way for the ultimate accentuation of linear clarity led Strauss into the contrapuntist's concern for a linear texture which accords to each voice its own independent existence. Strauss was by no means a composer who practiced counterpoint per se. In his music the absolute contrapuntal forms — the fugue, the canon, etc. — appear primarily in the operas (and even there, infrequently) and are almost without exception the occasion for a self-conscious underlining of the libretto. Such occasions are, from a purely academic point of view, quite beyond criticism, but one always has the feeling that Strauss is saying "Look, see, I can do it, too!" and that he regards such diversions simply as a means to enliven an otherwise static situation on the stage; and yet although in the vast body of Strauss's work there are few examples of the sort of contrapuntal devices

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which most other twentieth-century composers, in their search for motivic interrelation, have used constantly, it cannot be overemphasized that Strauss, on his own terms, was among the most contrapuntal-minded of composers.

The fundamental strength of Strauss's counterpoint does not lie in his ability to provide an autonomous existence for each voice within the symmetric structure — his whole symphonic orientation is too thoroughly nineteenth-century to make this either possible or, to his mind, I suppose, desirable. Rather, it lies in his ability to create a sense of poetic relation between the soaring, dexterous soprano melodies, the firm, reflective, always cadential-minded basses and, most important of all, the superbly filigreed texture of his inner voices. There are many more contradictory stresses in the linear designs of Strauss than in Wagner, for instance, whose accumulations of density tend to have perhaps more single-mindedness, more uniformity of stress and relaxation than do those of Strauss; but by the very mixture of this finely chiseled contrapuntal style and this vastly complex harmonic language, Strauss's climaxes, his moments of tension and of

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repose, are — if less overwhelming than those of Wagner — infinitely more indicative of the complex realities of art.

When he came under Wagner's influence, Strauss inherited the problem of translating the dramatic possibilities of the former's harmonic freedom into the realm of symphonic music; for Strauss not only began his career as a symphonist (indeed, at first, a symphonist of a particularly strait-laced order), but was, with all his sovereign mastery of the stage, a man who always thought primarily in symphonic terms. The problem of developing a musical architecture that would relate somehow to the extravagance of a richly chromatic tonality and would make use of all the ambiguities contained therein was, of course, the primary problem for all the composers of Strauss's generation. It was simply unsatisfactory to shape symphonic creations within the mold of the classical sonata structures with all the implied tonal plateaus which tradition begged if one wanted to use material chosen less for its thematic profile than for its genetical probabilities.

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(The problem was certainly less serious for Strauss than it was for Schoenberg, who seems always to have had a more relentless determination to exhaust all motivic permutations.)

The young Strauss sought a solution in the symphonic poem, in which the logic of the musical contours would stand in supposed relation to a predetermined plot exposition that could suggest the texture, the duration, and tonal plateaus of each episode. It was at best a halfway logic, for most listeners are almost certainly little aware of the legal embarrassments of Till Eulenspiegel or the philosophic posings of Zarathustra and likely care even less. Probably they recognize, or try to, those correspondences with the purely symphonic structures which Strauss sought to supplant. What is more to the point about the tone poem logic is that in Strauss's mind it provided a sense of architectural cohesion which might not need to be externally observed. Thus an entirely musical logic, which was always present, was simply reinforced at conception by a pseudodramatic one that having fulfilled its role, could easily be abandoned at birth. The entangling of musical events with dramatic ones is a risky business; and although Strauss took great

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pride in his ability to describe extra-musical circumstances musically (a talent which was later to make him the greatest operatic composer of his time), the essence of the tone poem structure did not depend on the circumstance that a series of dramatic occurrences appeared in a recognizable paraphrase. Rather, it lay in the fact that the harmony of dramatic events could be used as a focus for musical form. (Fascinating that Thomas Mann was always talking about the reverse procedure — building the novelette like a sonata-allegro.)

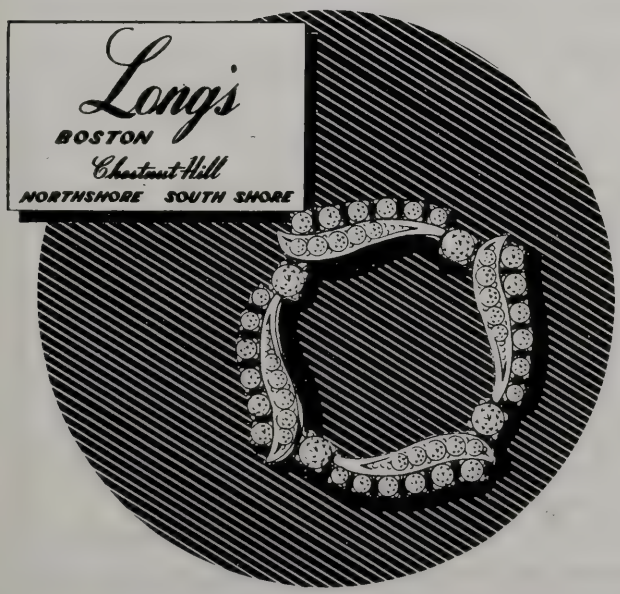
As Strauss grew older, his desire to overwhelm us with the musical equivalent of an epic novelist's entangled plot line abated, and as the tone-poem period came to an end he began to enjoy what was, at first, a coy flirtation with the *"style galant,"* and then to visit with increasing ardor the spirit of tonal rebirth and reëmphasis which dominated the preclassic generations. It has always seemed to me that the pivotal work in Strauss's career is one of the less spectacular, and certainly in North America least well known, of his work — *Ariadne auf Naxos. Ariadne* is neither the most brilliant, the most effective, nor the most likable of Strauss's operas, and yet from its conception date those qual-



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ities which can now be numbered as the outstanding traits of the mature composer. (There may be some amusement in the fact that this statement, however open to challenge, should be made of a work written in the same year as Stravinsky's *Sacre du Printemps* and Schoenberg's *Pierrot Lunaire* — 1912.) *Ariadne* finally confirms what must surely have been suspected of Strauss long before — that at heart his instinct, if not neoclassic, is essentially that of a highly intellectualized romantic.

From *Ariadne* onward his textures will on the whole become ever more transparent, and the buoyancy and stability of his harmonic style will be even more magnificently served. Strauss always fancied himself as a kind of twentieth-century Mozart, and this is not an altogether insupportable conceit: indeed, in many of the operas of the middle-late years from *Ariadne* to *Schweigsame Frau* we find again and again the delicious transparency which makes these works, in my view, the most valid outlet for the neoclassic instinct. And so, once again, Strauss's concern for the total preservation of tonality finds not only a sanctuary but a point of departure.

I do not want to suggest that Strauss's creative life did not at some time actually undergo that terrifying evaporation of inspiration which plagues the subconscience of all creative people. It has always seemed to me there was some justification for the concern expressed about his artistic future during the period immediately following the First

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World War. Certainly, the decade following the Great War was the least productive decade of Strauss's life, and his work at that time, while possessed as always of an enormous technical competence, cannot by any stretch of the imagination be regarded as equaling his earlier achievements. Strauss himself, of course (utilizing the composer's and the parents' privilege of making a special pet of the unwanted child), swore to his dying day that *Die Frau ohne Schatten* was the greatest of his operas and besieged major opera houses with requests for its production. He even insisted that, although his health could not possibly permit him to endure the rigors of conducting *Rosenkavalier* (because of its length), he would nonetheless be most happy to conduct *Frau ohne Schatten* (which is slightly longer). The middle operas like *Frau ohne Schatten* are certainly not without admirable qualities; we no longer feel, however, quite that same wondrous stroke of inevitability which in the earlier works — and, indeed, the later ones — bound the first note with the last and made all the ingenious technical diversions not the aim but simply, and rightly, the means. And so we come to that incredible rejuvenation of Strauss the artist —the fluent, warm, infinitely moving works of his late years.

Here, surely, is one of the most fascinating revitalizations of the crea-

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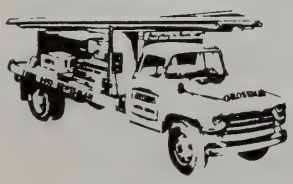
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tive spirit to which we could ever be witness. One could, I suppose, attempt a parallel with the last works of Beethoven by pointing to the fact that they too follow upon a dreary desert of inactivity, from which Beethoven emerged to find not only the assured step of his youth but, indeed, a means to express the mature deliberation of his later years. It is my view that the late works of Strauss afford much the same opportunity to contemplate the mating of a philosophic stance and a technical accomplishment indivisible from it. I feel that in virtually all of his late works Strauss's youthful tendency to celebrate through the techniques of art the human conquest of material order, to applaud the existential character who flings himself unquestioningly against the world — in other words to be the hero of *Ein Heldenleben* — is now sublimated, indeed, wholly vanquished, by a technical mastery which no longer needs to prove itself, to flaunt its virility — but which has become inseparable from those qualities of sublime resignation that are the ultimate achievements of great age and great wisdom.

Indeed, short of the last quartets of Beethoven, I can think of no music which more perfectly conveys that transfiguring light of ultimate philosophic repose than does *Metamorphosen* or *Capriccio* — both written when their composer was past seventy-five. In these late works the vast harmonic imagination always characteristic of

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Strauss remains; but whereas in the earlier years it had the positive, convinced, untroubled assurance of metric simplicity, now it is sometimes tentative, sometimes wayward, sometimes deliberately asymmetric, and thus conveys a vivid sense of one who has experienced great doubt and still finds affirmation, of one who has questioned the very act of creativity and found it good, of one who has recognized the many sides of truth.

And yet I wonder how vivid the comparison with Beethoven really is. Beethoven, after all, in the last quartets did, virtually, bridge the entire romantic era and afford a link with the taut motivic complexities of the Schoenbergian generation. On the other hand, at least from our present point of view, Strauss, in the late years, can hardly be supposed to have suggested any such stylistic o'erleaping of future generations. He has, if my view of him is substantial, simply brought to an inevitable and poignant conclusion his own existence as a creative man; he has promised nothing whatever for the future. And this, I submit, is where the estimation of my generation has passed Strauss by.

I do not for one minute suggest that, with all of my admiration for Richard Strauss, I could possibly imagine that the future of music will somehow be influenced in any actual, stylistic sense by his works. But then what is it that really provides the influence of one generation

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upon another? Is it simply the retention of stylistic similarities within an ever moving historical front? Or can it not also be the inspiration to be drawn from a life which contains a total achievement of art? Certainly Richard Strauss had very little to do with the twentieth century as we know it. No more perhaps did he belong in the age of the atom than Sebastian Bach in the Age of Reason or Gesualdo in the High Renaissance.

By all the æsthetic and philosophic yardsticks that we must apply he was not a man of our time. Can we really conceive of *Frau ohne Schatten* being launched in the inflation-ridden ragtime-infested roaring Twenties? Is it really possible that *Capriccio,* that autumnal salute to a world of gallant poise and quiet literacy, could really have been born while the flames of war swept our world of 1941?

The great thing about the music of Richard Strauss is that it presents and substantiates an argument which transcends all the dogmatisms of art — all questions of style and taste and idiom — all the frivolous, effete preoccupations of the chronologist. It presents to us an example of the man who makes richer his own time by not being of it; who speaks for all generations by being of none. It is an ultimate argument of individuality — an argument that man can create his own synthesis of time without being bound by the conformities that time imposes.

Allegro ma non troppo

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"TOD UND VERKLÄRUNG" ("DEATH AND TRANSFIGURATION"), TONE POEM, *Op.* 24

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

Tod und Verklärung was first performed from the manuscript, the composer conducting, at Eisenach, June 21, 1890, when his *"Burleske"* was also first heard. Anton Seidl gave the first American performance with the Philharmonic Society of New York, January 9, 1892. Emil Paur introduced the Tone Poem at the Boston Symphony concerts, February 6, 1897.

The most recent performances in this series were January 8–9, 1960, when William Steinberg conducted.

The tone-poem is dedicated to Friedrich Rösch and scored for 3 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 harps, gong, strings.

WHEN *Death and Transfiguration* first appeared, an unrhymed poem was printed in the score, giving a more explicit story than Strauss, always reticent about such matters, usually attached to his symphonic poems. The verses were unsigned but were soon discovered to be from the pen of none other than Alexander Ritter, the militant champion of Wagner and Liszt, who had recruited the youthful Strauss at Meiningen to the cause of "program music." The verses, it was found out, were actually written after the music had been composed, and were inserted in the score as it went to the printer. The analysts forthwith questioned the authenticity of the words as a direct guide to the music. But surely Strauss and Ritter must have been too intimately associated at this time not to have a clear understanding.

It was Ritter who had goaded the brilliant young musician to set his back firmly upon symphonies and sonatas, and fly the banner of *"Musik als Ausdruck."* Assuming that the older man could hardly have done more than help the younger one to find himself, the fact remains that Strauss, embarking upon program music with the *Aus Italien* which he called a "symphonic fantasia," in 1886, made quick

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1. In a dark room, silent except for the ticking of the clock, is a dying man. He has fallen asleep and is dreaming of childhood.
2. The struggle between life and death begins anew.
3. He sees his life over again. He remembers childhood, youth, and the strivings of manhood after ideals that are still unrealized.
4. From heaven comes to him what he had vainly sought upon earth, *"Welterlösung, Weltverklärung":* "World-redemption, world-transfiguration."

The poem of Alexander Ritter has been paraphrased as follows:

A sick man lies upon his mattress in a poor and squalid garret, lit by the flickering glare of a candle burnt almost to its stump. Exhausted by a desperate fight with death, he has sunk into sleep; no sound breaks the silence of approaching dissolution, save the low, monotonous ticking of a clock on the wall. A plaintive smile from time to time lights up the man's wan features; at life's last limit, dreams are telling him of childhood's golden days.

But death will not long grant its victim sleep and dreams. Ominously it plucks at him, and once again begins the strife; desire of life against might of death! A gruesome combat! Neither yet gains the victory; the

* Strauss wrote of Ritter: "His influence was in the nature of the storm-wind. He urged me on to the development of the poetic, the expressive in music, as exemplified in the works of Liszt, Wagner and Berlioz. My symphonic fantasia, *Aus Italien,* is the connecting link between the old and the new methods."

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dying man sinks back upon his couch, and silence reigns once more.

Weary with struggling, bereft of sleep, in the delirium of fever he sees his life unrolled before him, stage by stage. First, the dawn of childhood, radiant with pure innocence. Next, the youth who tests and practices his forces for manhood's fight. And then the man in battle for life's greatest prize: to realize a high ideal, and make it all the higher by his act – this is the proud aim that shapes his course. Cold and scornful, the world heaps obstacle after obstacle in his path: if he deems the goal at hand, a voice of thunder bids him halt – "Let each hindrance be thy ladder," he thinks. "Higher, ever higher mount!" And so he climbs, and so he pushes on, breathless, with holy zeal. All that his heart had ever longed for, he seeks still in death's last sweat – seeks, but never finds! Though now he sees it more and more plainly; though now it looms before him, he can not yet embrace it wholly, nor put the last touch to his endeavor. Then sounds the iron stroke of Death's chill hammer; breaks the earthly shell, enshrouds the vision with the pall of night.

But now from on high come sounds of triumph; what here on earth he sought in vain, from heaven greets him: Deliverance, Transfiguration!



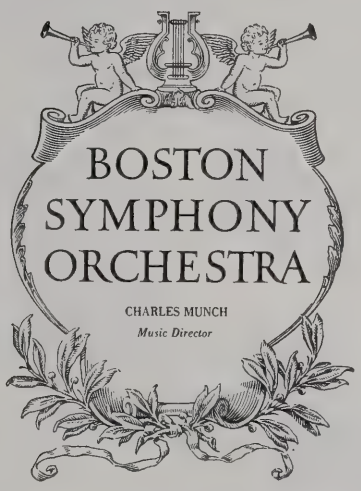
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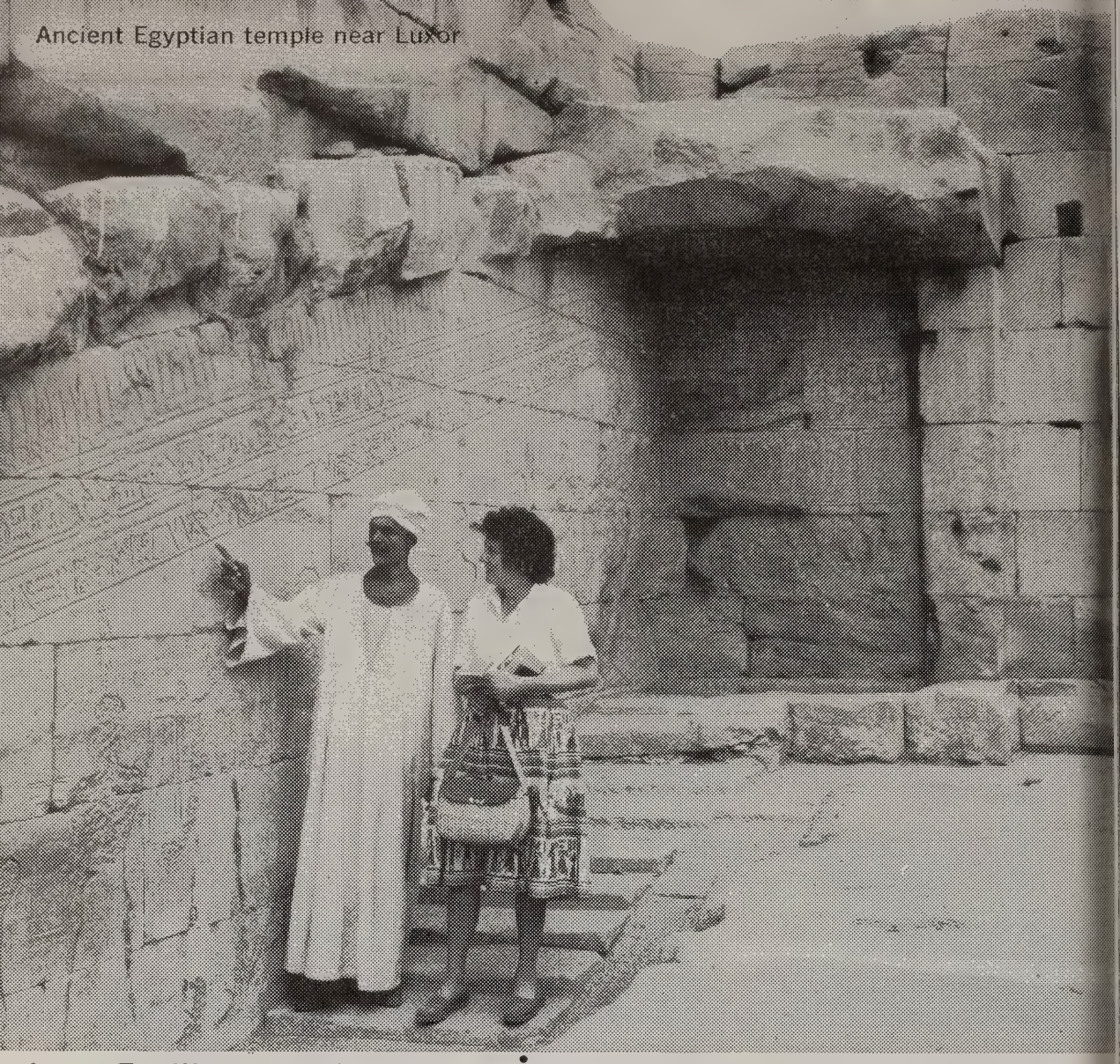
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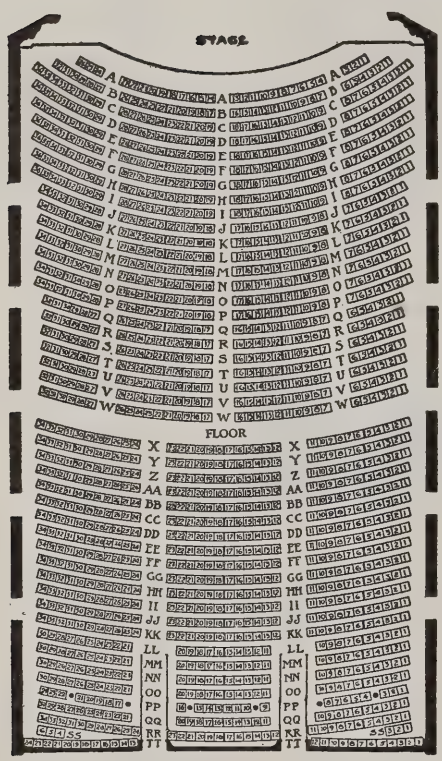
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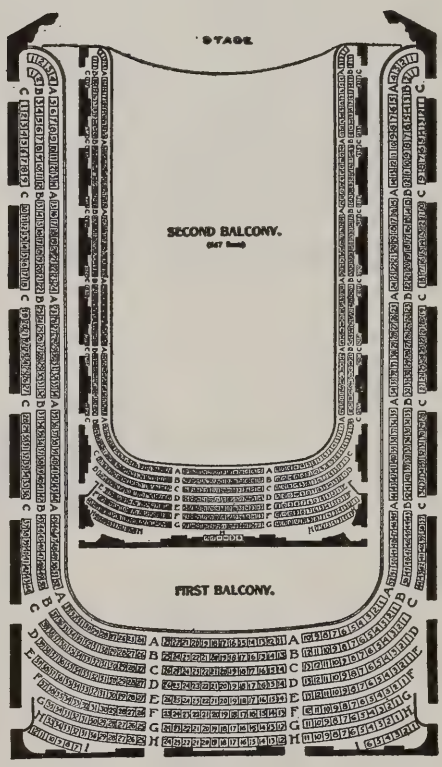
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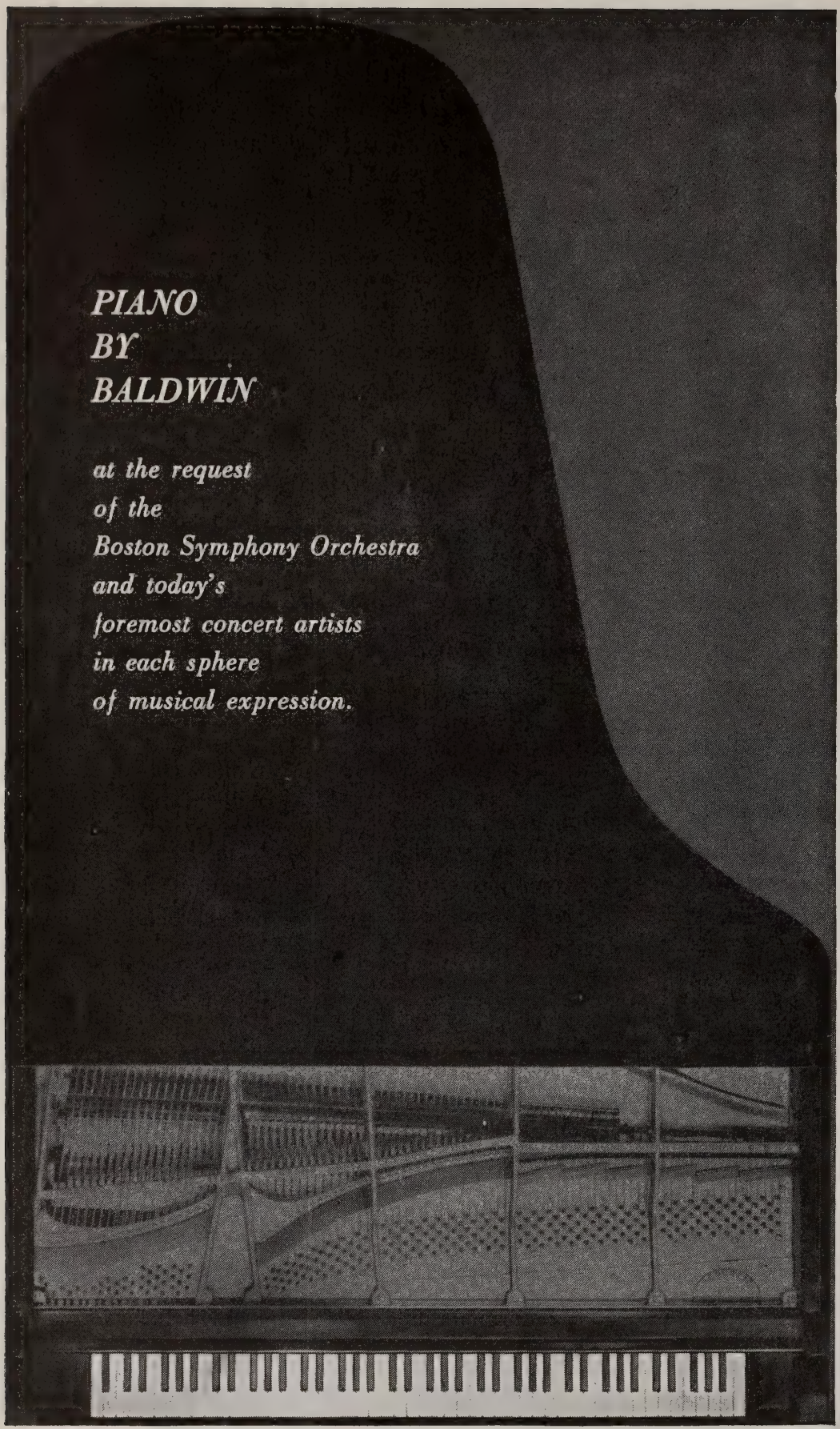
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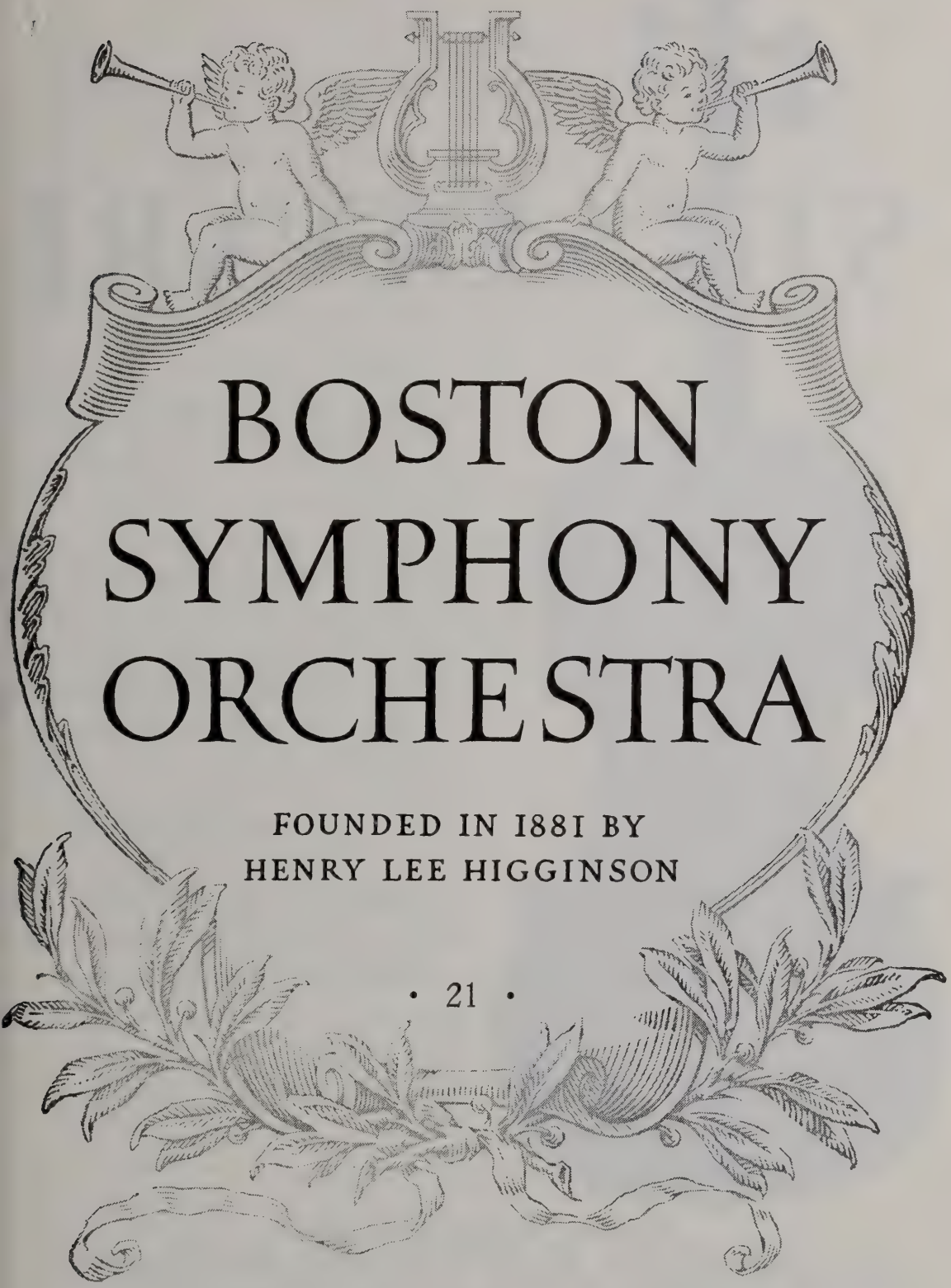
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with historical and descriptive notes by

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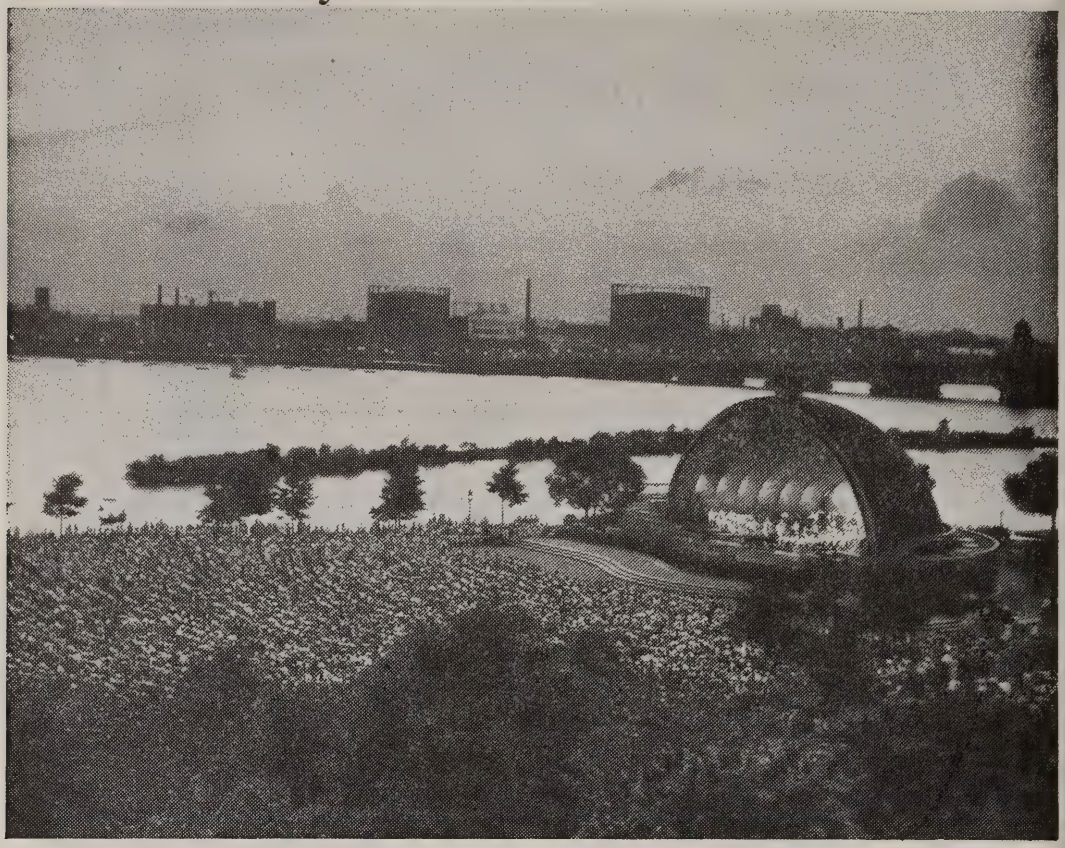
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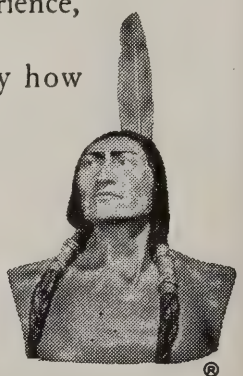


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EXHIBITION

The exhibition of paintings which opens this week has been loaned by the Gallery of Tyringham, Massachusetts.

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FRIENDS OLD AND NEW

A COUNCIL OF FRIENDS of the Boston Symphony Orchestra has been formed to assist the Trustees in increasing the number of Friends of the Orchestra and to help in disseminating knowledge of the Orchestra's cultural contributions to the Greater Boston community.

The Council of Friends will sponsor a series of coffee hours to which old "Friends" and subscribers will be invited. In this way the Council will convey to the public the needs of the Orchestra and the ways of meeting its ever increasing problems.

Members of the Council will be invited to a rehearsal and luncheon at Symphony Hall on the morning of Wednesday, April 18. Mlle. Boulanger and Charles Munch will be conducting.

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REMAINING CONCERTS

At the twenty-third pair of concerts, which will be given on April 19 and 21 (in Holy Week), the honored Guest Conductor will be Mlle. Nadia Boulanger, who will present choral settings of three psalms by her sister Lili Boulanger, the New England Conservatory Chorus assisting. They are Psalms 130: "Out of the depths have I cried unto thee"; 129: "Many a time have they afflicted me from my youth"; and 24: "The earth is the Lord's and the fulness thereof."

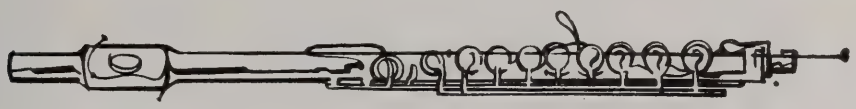
Lili Boulanger, ten years younger than her sister, showed extraordinary musical talent from early childhood, and although she died in 1918 at the age of twenty-four, she had then composed a considerable amount of music of great promise.

In the first part of the twenty-third program Dr. Munch will present Mozart's Masonic Funeral Music and Mendelssohn's Fifth Symphony ("Reformation").

Nadia Boulanger is revisiting this country after a long absence, having conducted this Orchestra as Guest in 1925 and 1938. On her first visit, she presented her sister's choral work, "Pour les Funerailles d'un Soldat." For many years (Mlle. Boulanger will celebrate her seventy-fifth birthday next September 16), she has held a prominent place in the musical world as the teacher and adviser of young talent, notably at the American Conservatory at Fontainebleau and the Ecole Normale de Musique in Paris. Her pupils in past years have included a number of Americans: Aaron Copland, Virgil Thompson, Roger Sessions, Roy Harris, Walter Piston, Elliott Carter, David Diamond, Alexei Haieff, Douglas Moore, Irving Fine and others.

At the closing pair of concerts of the season (April 27–28), Charles Munch will conduct for the last time in Boston as the Music Director of this Orchestra. The program will consist of Beethoven's Ninth Symphony, to be preceded by Honegger's "Chant de Nigamon." The Chorus Pro Musica will join forces with the Orchestra together with the following soloists: Adele Addison, Florence Kopleff, John McCollum and Donald Gramm.





PICCOLO: Probably the happy result of one of those grandiose expansions of single instruments into large "families", the piccolo is a miniature flute. The name itself means "small", and the arrangement of keys is very similar to that of an ordinary flute. But the piccolo is an octave higher than a flute in C and reaches almost to the upper limit of recognizable pitch, though the highest notes (4th octave above middle C) are too piercing to be often used. While the piccolo first became popular in the military bands of the late 18th century, it was quickly accepted in the symphony. Gluck and Beethoven used its hard, bright tone to accentuate "storm" music; Wagner and a great many modern composers have also put its birdlike brilliance to good use.

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SATURDAY EVENING, MARCH 31, *at* 8:30 *o'clock*

BERLIOZ *Fantastic Symphony, *Op.* 14a

I. Reveries, Passions
Largo; Allegro agitato e appassionato assai

II. A Ball
Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. Dream of the Witches' Sabbath
Larghetto; Allegro

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II. Jeux de vagues (The Play of the Waves)
III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

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FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE), *Op.* 14A

By HECTOR BERLIOZ

Born in la Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 8, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: the *Fantastic Symphony* and *Lélio; or, The Return to Life,* a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

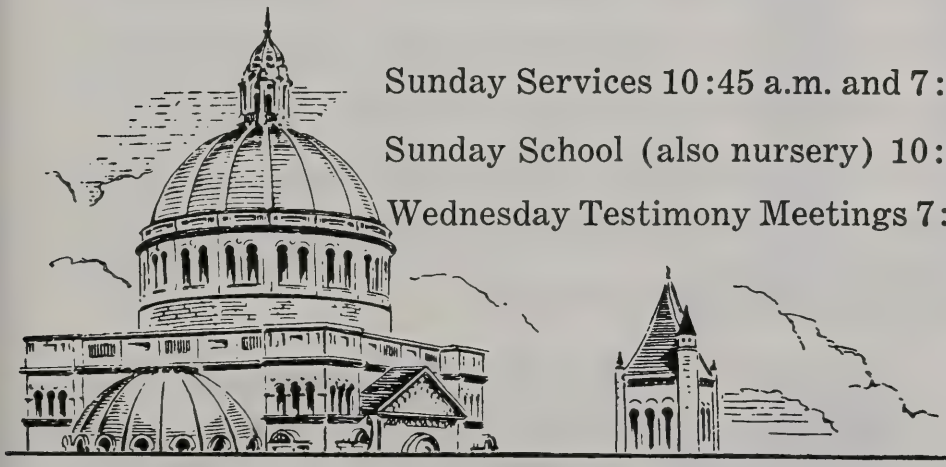
The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885. The most recent performances in this series were on March 18–19, 1960.

It is scored for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets and E-flat clarinet, 4 bassoons, 2 *cornets-à-pistons,* 2 trumpets, 4 horns, 3 trombones, 2 tubas, timpani, snare drum, bass drum, cymbals, 2 harps, and strings.

The score is dedicated to Nicholas I. of Russia.

A FEW times in musical history a composer has suddenly come forth with something completely startling, opening a new road as if there were no such thing as hereditary direction. There have been a half dozen such unaccountable miracles where the composer, upsetting custom and probably surprising himself, has discovered fresh territory where he will dwell and where others will follow. Beethoven called his

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"Eroica" Symphony a "new road," but there have been other new roads since then. There is the *Symphonie Fantastique, Das Rheingold, Till Eulenspiegel, L'Après-midi d'un faune, Le Sacre du printemps.* Berlioz' plunge into descriptive tonal fantasy is not the least of these. Thus there began in 1830 program music in earnest and with it the perennial pastime of trying to account for the art of tones in other than tonal terms.

There have been many attempts to explain the *Symphonie Fantastique.* Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique.*"

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited

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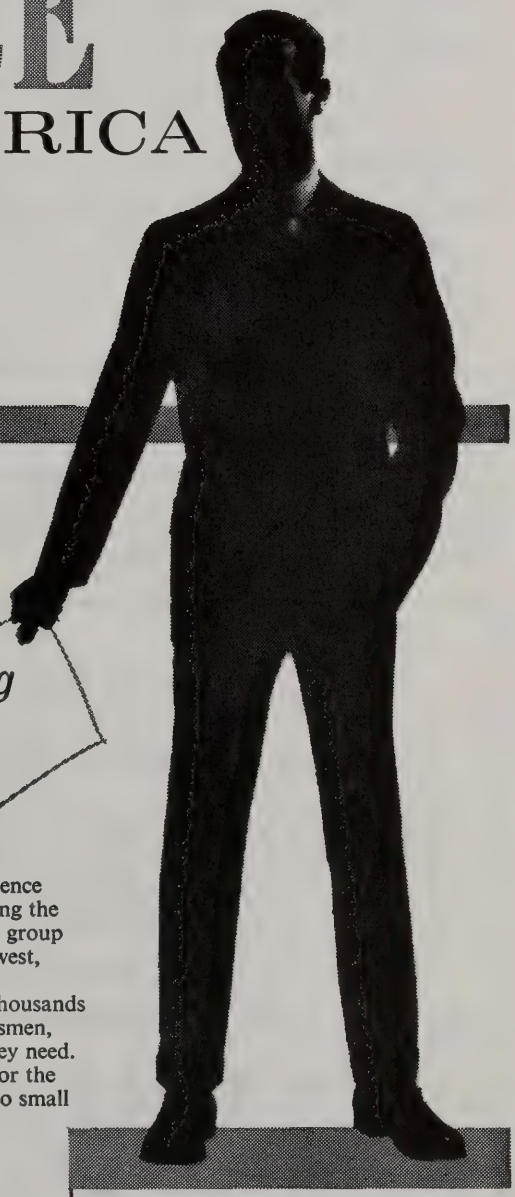
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letters to his friend Ferrand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe?* The Berlioz specialists have been at pains to explain the *"affreuses vérités"* with which Berlioz charged her in his letter to Ferrand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece *Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage

* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

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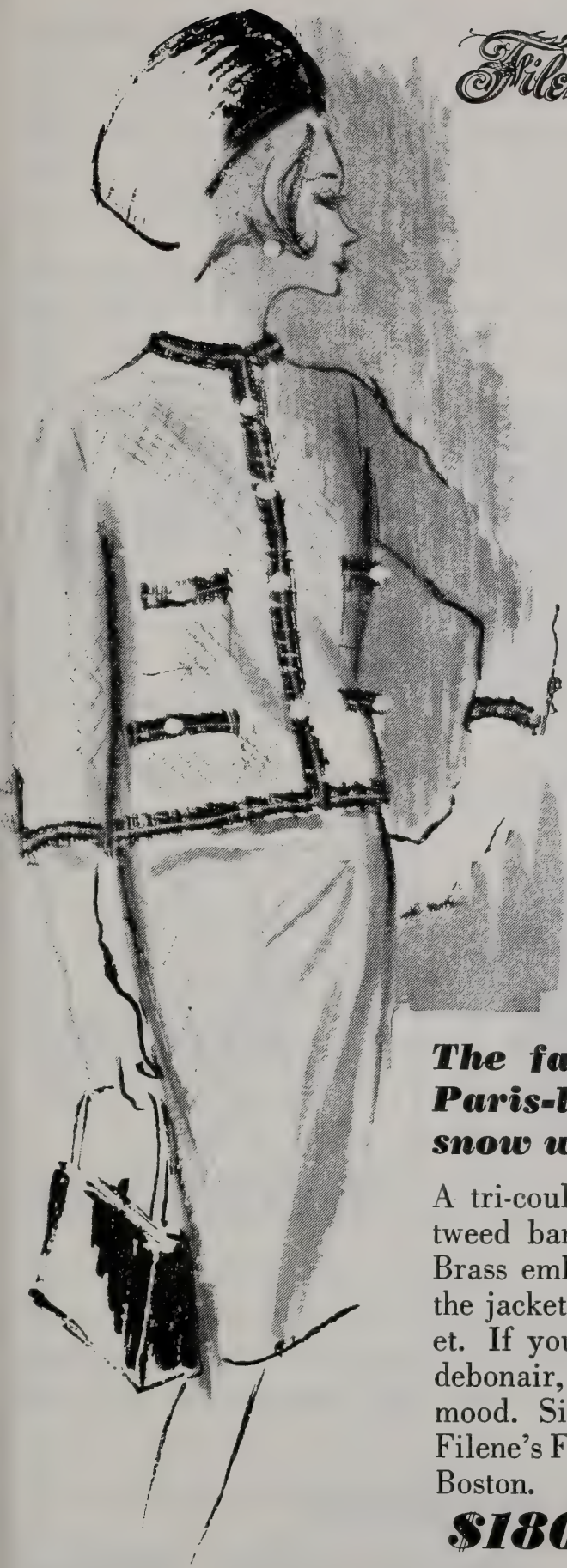
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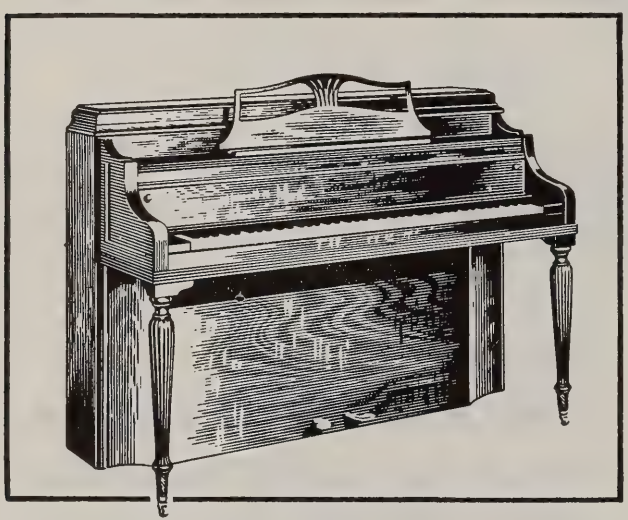
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figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention – which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experience of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun† brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia,* of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's Tales filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater,* in de Musset's translation, may well have contributed. But who in this age, so remote from the literary æsthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated – let alone this one.

† *Berlioz and the Romantic Century,* 1950.



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Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.* For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from *Der Freischütz* — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his

* There is plentiful evidence that this Symphony was no sudden convulsion of the imagination, but the result of a long and carefully considered germination—a masterfully assembled summation of the whole artist at the time. The persistent and pervading theme of the *Fantastique* grew from a melody which Berlioz composed as a song at the age of twelve, and which was connected with a mute childhood infatuation with a girl of eighteen whose "pink slippers" and whose name—Estelle—were magic to him. Ernest Newman considers it probable that the final witches' sabbath movement was first planned for a *Walpurgisnacht* ballet on *Faust* which Berlioz had intended for the *Opéra*, and that the waltz and slow movement may have had similar beginnings. The sketches for an intended opera on *Les Francs-Juges* contained, according to Boschot, the first form of the march. After the first performances, Berlioz was to rewrite the slow movement and march.



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achievements still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae,* Strauss's Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *Fantastique.*

Since the *Fantastique* was the forerunner of a century of "program music," the blame for this miscegenation of the tone and the poetic idea has been laid upon Berlioz. Barzun, defending him, has shown that "imitations of nature" in music long antedated him, and that Berlioz expressed himself clearly and judiciously on what he called the *"genre instrumentale expressif,"* while composing in like good taste. Mr. Barzun makes a penetrating and illuminating study of program music in a long chapter which is recommended to those who may hope to reach an understanding of that vexed subject. This writer clears away the considerable underbrush from what he calls "the intellectual thickets" which have grown up about Berlioz's supposed program intentions and draws our attention to the fact that "if we could by magic clear our minds of cant, all we should need as an introduction to the score would consist of a musical analysis such as Schumann wrote, or more recently T. S. Wotton."*

* Berlioz: Four Works (Musical Pilgrim Series) gives an admirable detailed analysis with notations.

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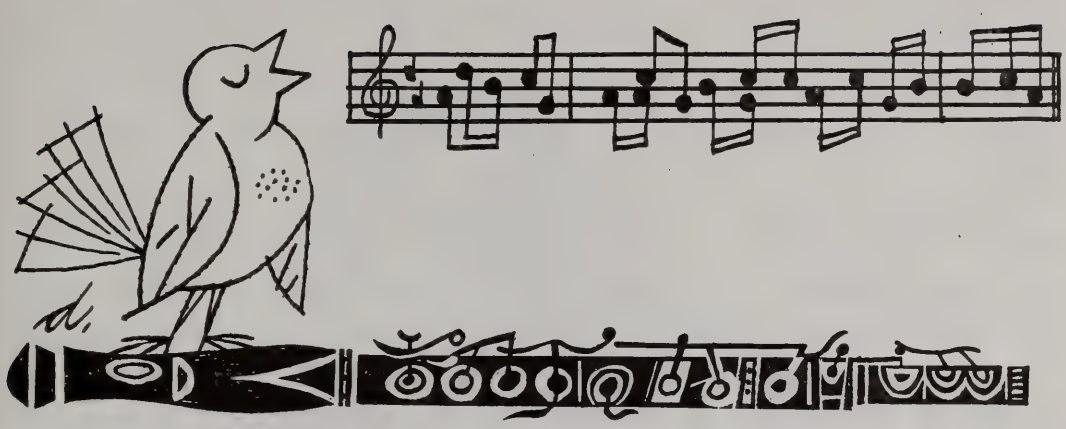
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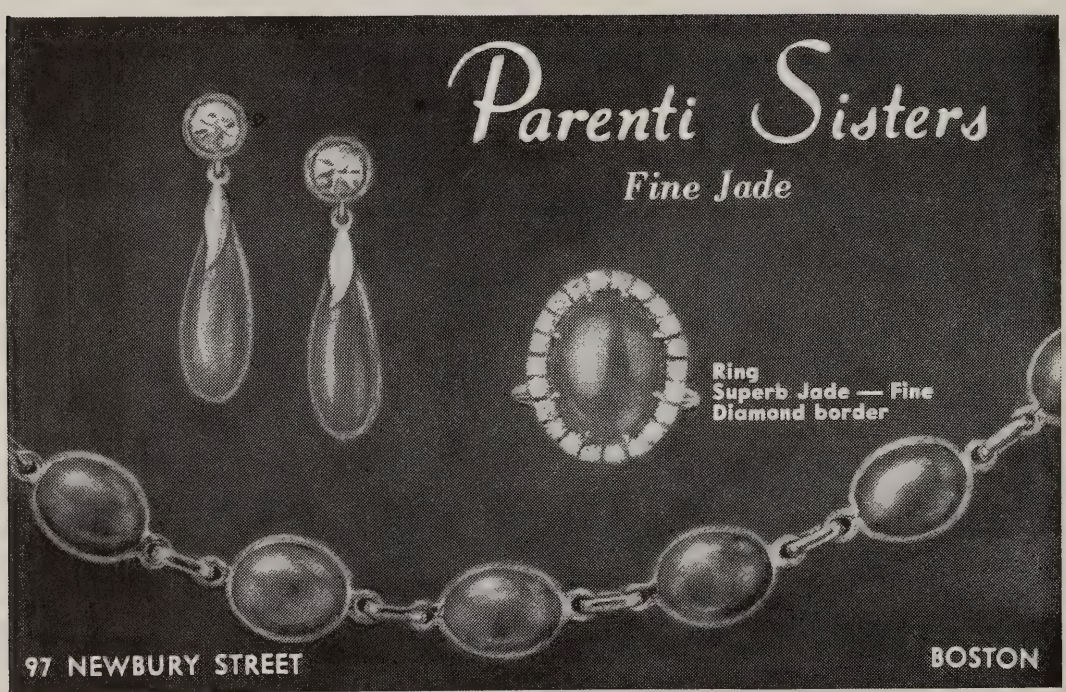
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The "Estelle" melody is the subject of the introduction (played after the opening chord, by the muted strings). The melody proper, the *idée fixe,* which opens the main body of the movement and which is to recur, transformed, in each succeeding movement, contains the "Estelle" phrase from its sixteenth bar, in mounting sequences of the lover's sighs.

The first movement, like the slow movement, which makes full use of the *idée fixe,* is characterized by its ample, long-lined melody, never in the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the "artist" declaring his passion. For all its freedom, there is a clear exposition with a second theme in the dominant, followed by a repeat sign, a development (unorthodox and richly resourceful), a return to the original form of the theme with the

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added voice of the solo oboe (the happy inspiration of a re-working, praised by Schumann) and a pianissimo coda, *"religiosamente."*

In the same line of thought, the "ball scene" is the waltz-scherzo. Its main theme, which is introduced simply by the violins after a sweeping introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the *"valse"* then still constrained by the stilted, hopping rotations of the German dance. But presently the *idée fixe* (sounding quite natural in the triple rhythm) is introduced by the flute and oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The *Scène aux Champs* opens with a gentle duet between the English horn and the oboe "in the distance," as of one shepherd answering another. At the close of the movement, the voice of the English horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm. This bucolic prelude and postlude have no relation to the main body of the movement by notation, musical precedent, or any plausible "program." Yet any sensitive musician submits willingly to the spell of what is probably the most intense and highly imaginative movement of the symphony, where the *idée fixe,* by now pretty thoroughly worked,



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The march to the gallows rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the *idée fixe,* heard only this once, until it is cut short with a mighty chord. This ironclad movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une Nuit de Sabbat,* is fearsome in another way — its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E-flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6/8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled *"Ronde du Sabbat,"* where it is ingeniously combined with the *Dies Irae.*

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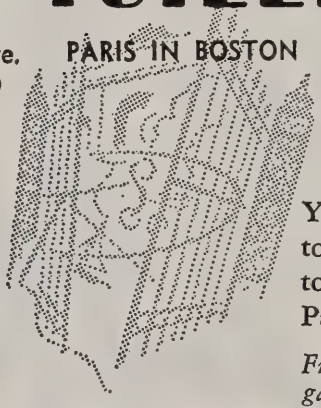
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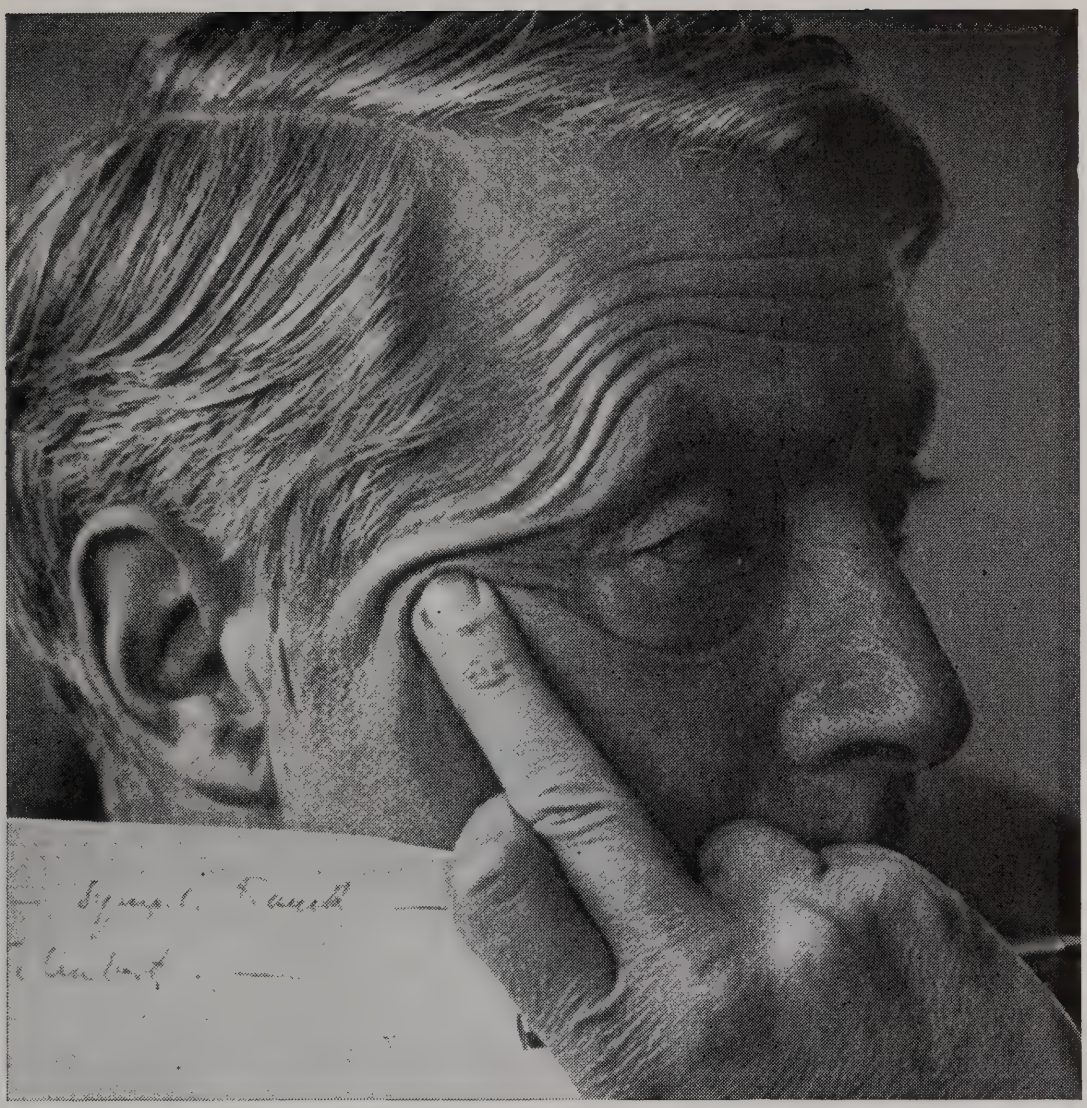


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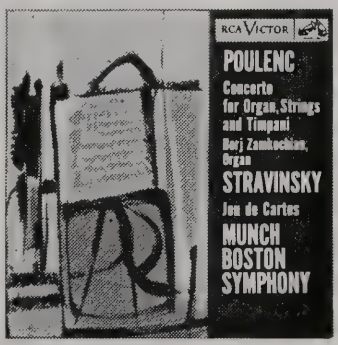
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Creatively speaking, his growth as an artist was in his later years retarded by circumstance. When the first World War came he was thirty-nine. He had completed his *Daphnis et Chloé* two years before, and that score was to prove a sort of apex. Not accepted for war service on account of his slight stature, he joined the ambulance service and found himself eternally waiting for orders while out of reach of music. He lost his mother, to whom he was deeply devoted. He had fits of depression and never quite recovered his good health. He suffered from insomnia for the remainder of his life.

Ravel as composer was in many ways unique. He took hints from those composers who could enrich or clarify his style, but he imitated none. His music is distinctive and personal; every bar is unmistakable Ravel, yet it is not hard to trace his derivative enthusiasm — Debussy in particular. The error of his early critics, who classed him as among the weak imitators of Debussy, has been frequently and specifically disproved, yet it would be hard to imagine the bulk of his music if there had been no Debussyan precedent. Ravel took colors from Debussy's palette, but his clear, objective style had nothing of the "impressionism" of the man whom Rolland called "the great painter of dreams." Ravel especially admired Chabrier and Saint-Saëns and no doubt derived from them points in orchestration. He admired Fauré, with whom he studied, and Satie, composers who must have taught him discrimination



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in detail, the eloquence of simplicity. He eagerly responded to such Russians as Moussorgsky, Rimsky-Korsakoff, or Borodin when they were being newly "discovered" in Paris. His later association with Stravinsky, another colleague in Paris, was beneficial — it could not have been otherwise. He was never quite at ease with the *Société Nationale* and the *Schola Cantorum,* for the music of d'Indy, Chausson and the Franckists had never been wholly congenial. Ravel never belonged to a circle propagating a cause or waging æsthetic warfare in the usual Parisian manner.

The group with which he was associated called themselves *"Les Apaches."* They are enumerated by Victor I. Seroff in his biography of this composer. The circle escaped being a clique by its diversity among the arts — Florent Schmitt, the composer; Léon Paul Fargue, the writer; Émile Seguy, the designer; Tristan Klingsor, the poet; Ricardo Viñes, the pianist; M. D. Calvocoressi, the music critic. Later another critic, Émile Vuillermoz joined them, Désiré Inghelbrecht, the conductor; Maurice Delage, the composer-pupil of Ravel. They came together on Saturdays at 39 Rue Dulong on the top of Montmartre. There, in the fourth floor apartment of Paul Sordes, the painter, they sat in a semi-circle around an upright piano or gathered around a table, listening to

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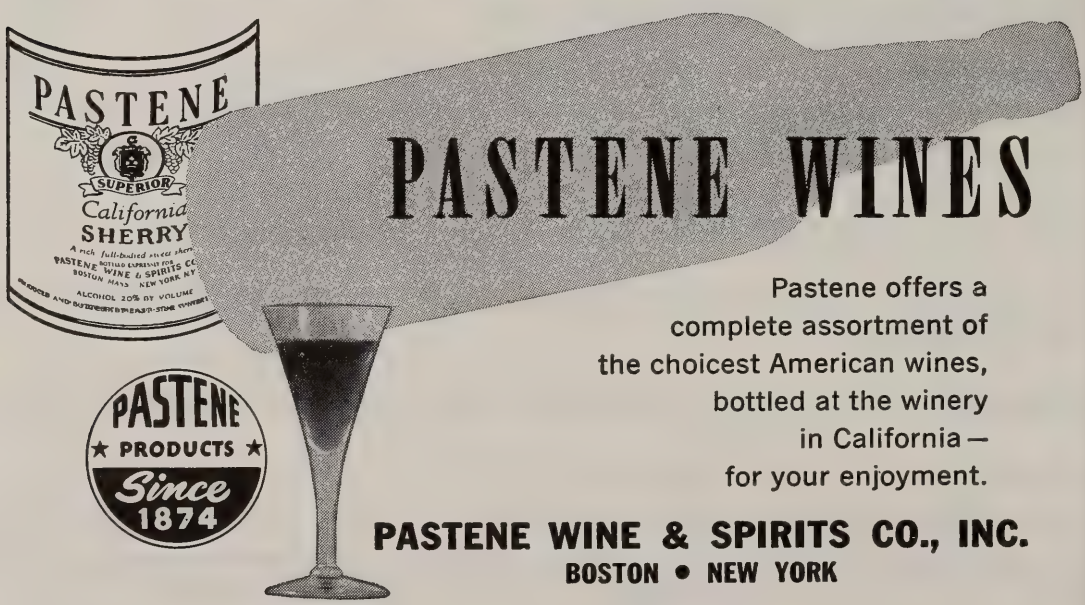
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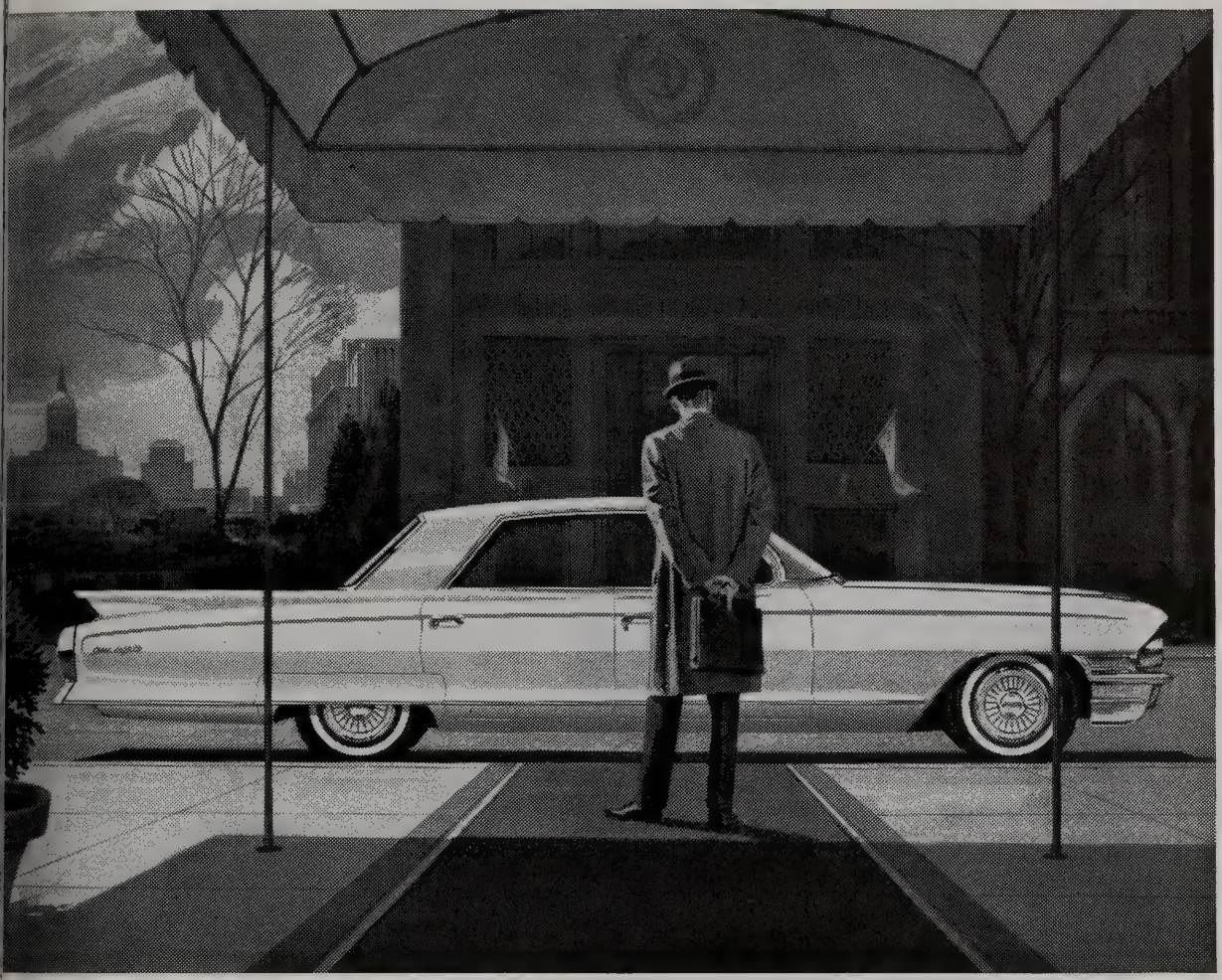
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a new composition or piece of literature, or became involved in all-night discussions. They were drawn together because they enjoyed comparing their enthusiasms for certain writers, poets, painters or composers of their time. They were friends without a manifesto.

They all presumably had about the same taste in painting and literature as well as in music. Maurice Ravel shared with them their mania for Chinese art and their enthusiasm for Mallarmé and Verlaine, Cézanne and van Gogh, their love for Chopin and Couperin, Whistler and Valéry, and their admiration for the Russians — the Mighty Five — and Debussy. Basically they all agreed in their opinions for, as one of them said, you cannot discuss a subject except with those who agree with you, and then you actually dispute only the details.

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ready to sacrifice everything to it. None of them, except for Maurice Delage, who had inherited a fortune, had much money. In fact, they had an utter contempt for money and claimed to have lost their respect for an artist when his work brought him some — they were that foolish. They sincerely believed that it was sufficient to sing, figuratively speaking. That is the way it was with them. And if they could buy enough tobacco, dark and strong, which was weighed and sold in large paper sacks, usually accompanied by a package of "Job" cigarette paper, to last them through the night, it was all they needed. Despite their poverty they were happy and managed to go *en masse* to the theatre, concerts, and art exhibits. They lived in such close harmony that they claimed that each one knew what every other one of them was doing, what he was thinking, and where he would be on the following day.

Ravel composed slowly and with scrupulous care for every detail.

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He was an external composer in that he never probed depths of tragic communication but was more at home with bright, scintillant wit, often edged with cynicism. He was content to turn a theme none too significant in itself to brilliant and exciting uses such as in his last two orchestral works, *La Valse* and *Boléro*. Yet who would claim anything less than superb thematic quality for *Daphnis et Chloé*?

No composer has had Ravel's particular genius for writing piano pieces and then transforming them into scores so completely orchestral that it becomes quite impossible to imagine them as ever having been intended for anything else. Moussorgsky's *Pictures at an Exhibition* has this magic in no less degree for having once been the piano suite of another.

Ravel was sensitive to musical suggestion. He could pick up Spanish rhythms as in the *Alborada del gracioso* or in the *Rapsodie Espagnole*,

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jazz rhythms as in the two concertos for piano, but he refined them in the crucible of his selective imagination. No vulgarity of the music hall remained.

• •

He liked to dwell upon his Basque origin. His mother was presumably Basque, although no information about her birth or lineage has been discovered. He had some knowledge of the Basque language and often visited St. Jean-de-Luz, the beach resort adjoining the small community of Ciboure where he was born and where a street is named after him. His father was a Swiss and an expert in engineering, whereby Maurice may have acquired his passion for mechanical gadgets. Joseph Ravel met his future wife in Spain while he was employed in that country. Their first son was six months old when the family moved to

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"He seems to have suffered particularly because of the abnormally small size of his body: Ravel was just about five feet tall. Fear of not being noticed or, worse still, of being criticized was part of the reason why Ravel paid so much attention to his physical appearance. He periodically changed the way he wore his hair and his abundant whiskers. At one time he displayed a long pointed beard, later he wore it with two whiskers à la Franz Joseph, before he finally, in 1911, shaved his face clean and had his hair cut the way it appears in the familiar photographs.

"Despite the meager means of his family (while Maurice was not earning any money himself), he paid minute attention to the choice of his wardrobe: his suits, hats, shoes, waistcoats, socks, ties, and an assortment of little handkerchiefs for his breastpocket, all had to match

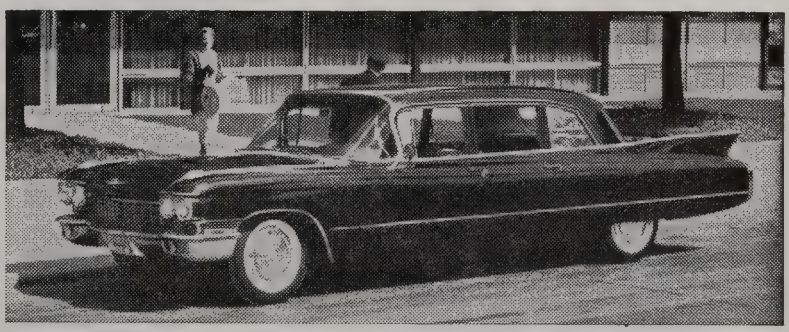
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and none were of conventional taste. At the age of twenty-five as well as at the age of fifty Ravel would consult his friends about the materials from which his shirts and suits were to be made, carefully examining the samples which he carried in his pockets, and making the final decision only after long and serious deliberation. It seems that later in his life Ravel claimed with great pride to have introduced the fashion of wearing fancy waistcoats and that when someone remarked on his dandyism he said, 'I would at any time rather have been Beau Brummel than Maurice Ravel.' "

M. D. Calvocoressi, who was an intimate friend of Ravel and a member of his circle, contributed a sympathetic but judicious article in Grove's Dictionary of Music and Musicians. His summation (written while the composer was still living) is as follows:

"In all his works Ravel stands revealed as a typical product of French culture, essentially intelligent, versatile, although he deliberately restricts his field, purposeful and eager to investigate the possibilities of music. He is, first and last, a pure musician, whose sensitive ear and alert sense of proportion lead him always to judge and to be

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guided by the properties of musical substance, never by any other consideration. He is more interested in problems of quality than in problems of pure form; but his sense of form is unerring. He sets great store by restraint; but the genuine emotion which permeates, for instance, *'Asie,' 'L'Indifférent'* (in *Shéhérazade*), *'Le Martin-Pêcheur'* (in the *Histoires naturelles*), *'Le Gibet'* (in *Gaspard de la nuit*), *'Oiseaux tristes'* (in *Miroirs*), the *'Forlane'* (in *Le Tombeau de Couperin*) and the slow movement of the String Quartet is never lacking even in works of his which, on the surface, may convey an impression of detachment. In his musical humor the sympathetic quality is as striking as the wit.

"His style is characterized by sharp definition of contours, by finish, point and piquancy down to the utmost detail. One critic has described him as always interested in achieving the seemingly impossible. From the technical point of view the remark is true enough. But it is always an artistic end, not a merely technical, that he has in view.

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"His preference for working on a small scale has given occasion to much adverse criticism. That he was quite capable of dealing with broader schemes is shown by *Daphnis et Chloé,* and in a large measure by *Gaspard de la nuit.* If he did not do so more often it was by virtue of a deliberate, carefully thought-out æsthetic choice, or of what his adverse critics (who were almost as numerous as his fervent admirers) usually described as 'a sense of his own limitations.' But this very sense served him so well that there can be no doubt that few composers have succeeded in achieving more thoroughly exactly what they aimed at achieving."

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By Claude Debussy

Born in Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *La Mer.* The first performance was performed at the Concerts Lamoureux in Paris, October 15, 1905.

The most recent performances in this series were on April 28–29, 1961.

La Mer is scored for piccolo, 2 flutes 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons,* 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

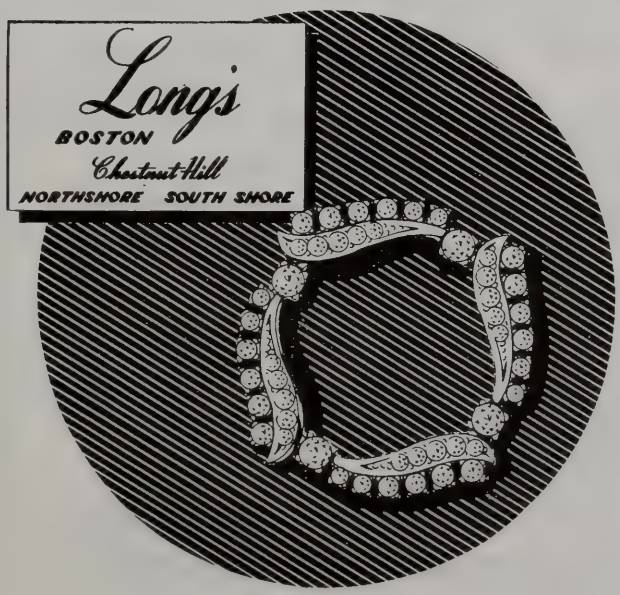
When Debussy composed *"La Mer: Trois esquisses symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *L'Après-midi d'un faune* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *Pelléas et Mélisande* was a recent event (1902). Piano,



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chamber works, songs were to follow *La Mer* with some regularity; of larger works the three orchestral *Images* were to occupy him for the next six years. *Le Martyr de St. Sebastien* was written in 1911; *Jeux* in 1912.

In a preliminary draft* of *La Mer,* Debussy labeled the first movement *"Mer belle aux Iles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful."

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *La Mer.* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *La Mer,* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always

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retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.



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Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The ballet *Daphnis et Chloé* was completed in 1911, and first produced June 8, 1912 by Diaghileff's *Ballet Russe,* at the *Châtelet* in Paris, Pierre Monteux conducting. Of the two orchestral suites drawn from the ballet, the second had its first performance at the concerts of the Boston Symphony Orchestra, December 14, 1917 (Dr. Karl Muck conducting), and its most recent on December 11–12, 1959. The complete music, with chorus, was performed at these concerts February 24–25, 1961.

The Second Suite is scored for 2 flutes, bass flute and piccolo, 2 oboes and English horn, 2 clarinets in B-flat, clarinet in E-flat and bass clarinet, 3 bassoons and contrabassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, bass drum, 2 side drums, cymbals, triangle, tambourine, castanets, celesta, glockenspiel, 2 harps and strings. A wordless mixed chorus is written in the score, but is optional and can be replaced by instruments.

In his autobiographical sketch of 1928, Ravel described his *Daphnis et Chloé* as "a choreographic symphony in three parts, commissioned from me by the director of the company of the *Ballet Russe:* M. Serge de Diaghileff. The plot was by Michel Fokine, at that time choreographer of the celebrated troupe. My intention in writing it was to compose a vast musical fresco, less scrupulous as to archaism than faithful to the Greece of my dreams, which inclined readily enough to what

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"Sketched in 1907, *Daphnis* was several times subjected to revision — notably the finale."

There were late revisions. If Ravel's date of 1907* is indeed correct, *Daphnis et Chloé* was five years in the making and must indeed have many times been *"remis sur le métier,"* as Ravel expressed it, before the perfectionist was sufficiently content with his handiwork to release it for dancing and for printing.

Diaghileff, deflecting the principal creative musicians of the day (Stravinsky, Strauss, Debussy) to his purposes, could not quite make ballet composers out of them, and the same may be said of Ravel. Nijinsky and Karsavina danced the title parts in the original produc-

* The date is surprising. Diaghileff's Ballet had its first Paris season in 1909; 1909, and sometimes 1910, are given as that in which Ravel began *"Daphnis et Chloé."* Roland-Manuel thinks that Ravel made a "mistake of two years" in naming 1907, which again is surprising, since Roland-Manuel originally wrote the autobiographical sketch at Ravel's dictation. In 1907 Diaghileff was in Paris and probably had met Ravel, but there was no plan as yet for a ballet season in Paris. It is, of course, possible that Ravel's first sketches for *"Daphnis et Chloé"* were purely symphonic in intent, a fact he might not have been quick to admit after the vicissitudes of the piece in the theatre.

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tion. The scenario was by Fokine; the designer of scenery and costumes was Léon Bakst. An indifferent success was reported, attributable in part to a gathering storm of dissension between Fokine and Diaghileff. There was considerable dissension within the Ballet Russe at the time. Disagreement seems to have centered on the problem of a danced presentation of subjects from Ancient Greece. Nijinsky, even while miming the character of Daphnis, was executing, according to novel ideas of his own, *L'Après-midi d'un faune.* It can be well imagined that, in the presentation of *Daphnis et Chloé,* Nijinsky and Fokine found it hard to work together. One can further surmise, from Ravel's later allusion to "the Greece of his dreams," that a "late eighteenth century" Greece would not have contributed toward single-mindedness in the rehearsals of *"Daphnis."* Those rehearsals were many and extended to the very morning of the first performance. They took place, according to Serge Lifar, "under a storm cloud. The *corps de ballet* ran afoul of the 5/4 rhythm in the finale, and counted it out by repeating the syllables 'Ser-ge-Dia-ghi-leff,' 'Ser-ge-Dia-ghi-leff.' " When the season ended, there duly followed the break between Fokine and Diaghileff. As for the music itself, it has found fitful usefulness in the theatre, but enjoys a lusty survival in the concert hall.

The story comes from a document of ancient Greece, and is attributed to the sophist Longus, who lived in the second or third century

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4 — July 27: DEBUSSY, "Printemps"; PISTON, Symphony No. 6; BRAHMS, Symphony No. 4. July 28: HANDEL, "Water Music"; HAIEFF, Symphony No. 3; BEETHOVEN, Piano Concerto No. 3 (JANIS). July 29 (MONTEUX): BEETHOVEN, Symphony No. 2; Arias (GRAY-MASSÉ, contralto); STRAUSS, Heldenleben.

5 — August 3: DEBUSSY, Three Nocturnes; HONEGGER, Symphony No. 5; SAINT-SAENS, Cello Concerto (MAYES); RAVEL, "La Valse." August 4 (STEINBERG): BEETHOVEN, Symphony No. 8; BRUCKNER, Symphony No. 8. August 5: BRAHMS, Haydn Variations; Martinu, Symphony No. 6; BEETHOVEN, Piano Concerto No. 5 (SERKIN).

6 — August 10 (ORMANDY): BEETHOVEN, Egmont Overture and Symphony No. 3; BARTOK, Concerto for Orchestra. August 11 (MONTEUX): WAGNER, "Meistersinger" Prelude; ELGAR, Enigma Variations; BRAHMS, Piano Concerto No. 2 (FLEISHER). August 12: RAMEAU, Suite "Dardanus"; FINE, Symphony; TCHAIKOVSKY, Symphony No. 6.

7 — August 17: KIRCHNER, Sinfonia (composer conducting); MENDELSSOHN, "Reformation" Symphony; BERLIOZ, "Harold in Italy" (DEPASQUALE). August 18 (ORMANDY): PROKOFIEV, Classical Symphony and Symphony No. 6; TCHAIKOVSKY, Piano Concerto No. 1 (ISTOMIN). August 19: SCHUBERT, Symphony No. 5; FOSS, Time Cycle (ADDISON; composer conducting); BRAHMS, Piano Concerto No. 1 (GRAFFMAN).

8 — August 24 (MONTEUX): WEBER, Overture, Euryanthe; HINDEMITH, Mathis der Maler; BRAHMS, Symphony No. 1. August 25: BERLIOZ, "Symphonie Fantastique"; DEBUSSY, "La Mer"; RAVEL, "Daphnis and Chloe," Suite No. 2. August 26: COPLAND, Quiet City; BEETHOVEN, Symphony No. 9.

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A.D. It is the oldest of countless tales of the love, tribulation and final union of a shepherd and shepherdess. The first version of *Daphnis and Chloe* to appear in print was a French translation by Amyot, which was printed in 1559. The first English translation was made by Angell Dave, printed in 1587. A translation by George Thornley (1657) is in current print. Thornley in a preface "to the criticall reader," commends the author as "a most sweet and pleasant writer," and calls the tale "a Perpetual Oblation to Love; An Everlasting Anathema, Sacred to Pan, and the Nymphs; and, A Delightful Possession even for all."

In the third part of the ballet (which is the second suite) the scene is that of the beginning. It is night. Daphnis, mourning Chloe, is still prostrate. As the light of dawn gradually fills the scene, shepherds enter, seeking Daphnis and Chloe. They find Daphnis and wake him; Chloe enters and the lovers embrace. Chloe, beloved of the gods, has been saved by the intervention of Pan. Daphnis and Chloe reënact the story of Pan and Syrinx, the nymph who, according to the legend, successfully evaded the god's pursuit, whereupon he broke off reeds from the thicket into which she had disappeared and fashioned what was to become the traditional ancestor to the flute. The others join in the dance, which becomes wild and bacchanalian. Chloe falls into the arms of Daphnis. The ballet ends in a joyous tumult.

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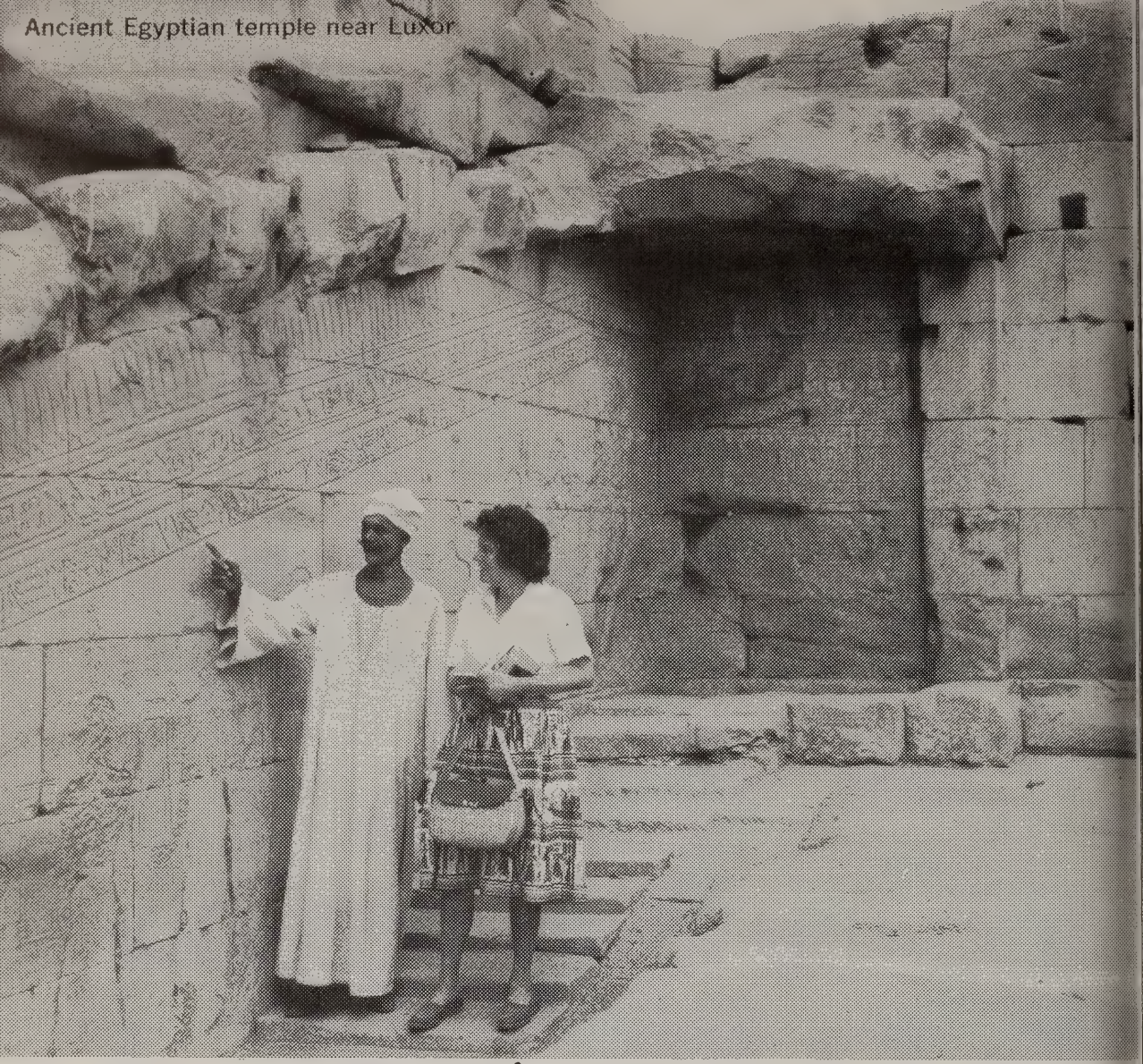
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(To follow a tour of Princeton, New York, Washington, Brooklyn, April 3–7)

FRIDAY AFTERNOON, April 13, *at* 2:15 *o'clock*

SATURDAY EVENING, April 14, *at* 8:30 *o'clock*

RICHARD BURGIN, *Conductor*

Shostakovitch Symphony No. 9, *Op.* 70

I. Allegro
II. Moderato
III. Presto
IV. Largo
V. Allegretto

Barber Concerto for Violin and Orchestra

I. Allegro molto moderato
II. Andante sostenuto
III. Presto, in moto perpetuo

INTERMISSION

Schoenberg Variations for Orchestra, *Op.* 31

(First performance at these concerts)

Tchaikovsky Ouverture Solennelle, "1812," *Op.* 49

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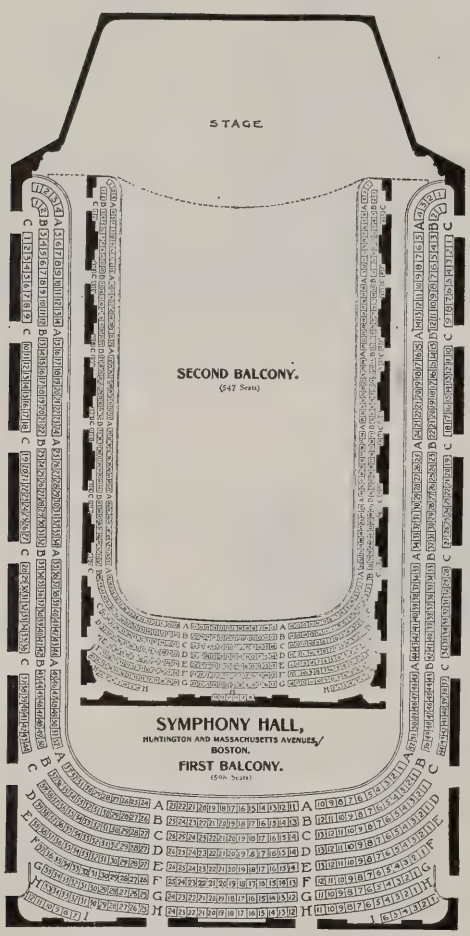
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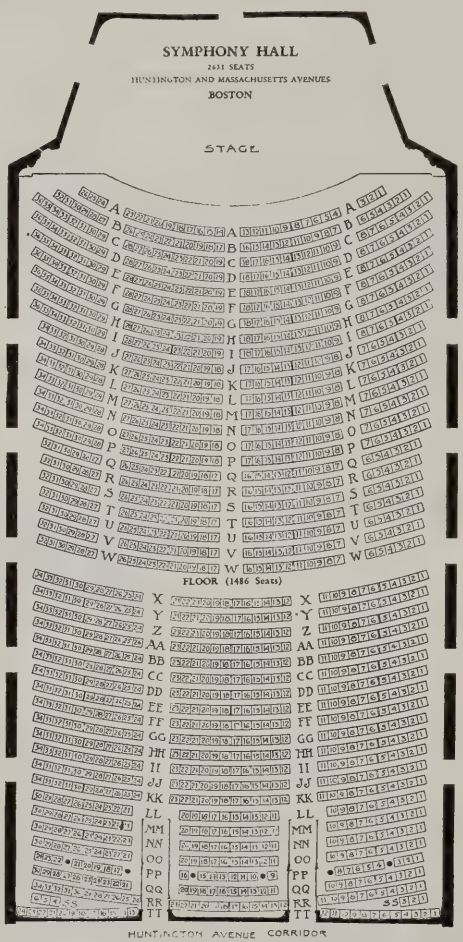
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Twenty-third Program

THURSDAY AFTERNOON, April 19, *at* 2:15 *o'clock*

SATURDAY EVENING, April 21, *at* 8:30 *o'clock*

Mozart Masonic Funeral Music, K. 477

Mendelssohn Symphony No. 5, in D minor ("Reformation"), *Op.* 107

I. Andante; Allegro con fuoco
II. Allegro vivace
III. Andante
IV. Chorale: Ein' feste Burg ist unser Gott (Andante con moto); Allegro vivace; Allegro maestoso

INTERMISSION

NADIA BOULANGER, *Guest Conductor*

Lili Boulanger Du Fond de l'abîme (Psalm 130)

Lili Boulanger Ils m'ont assez opprimé (Psalm 129)

Lili Boulanger La Terre appartient à l'Éternel (Psalm 24)

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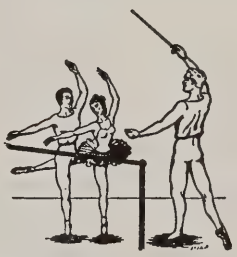
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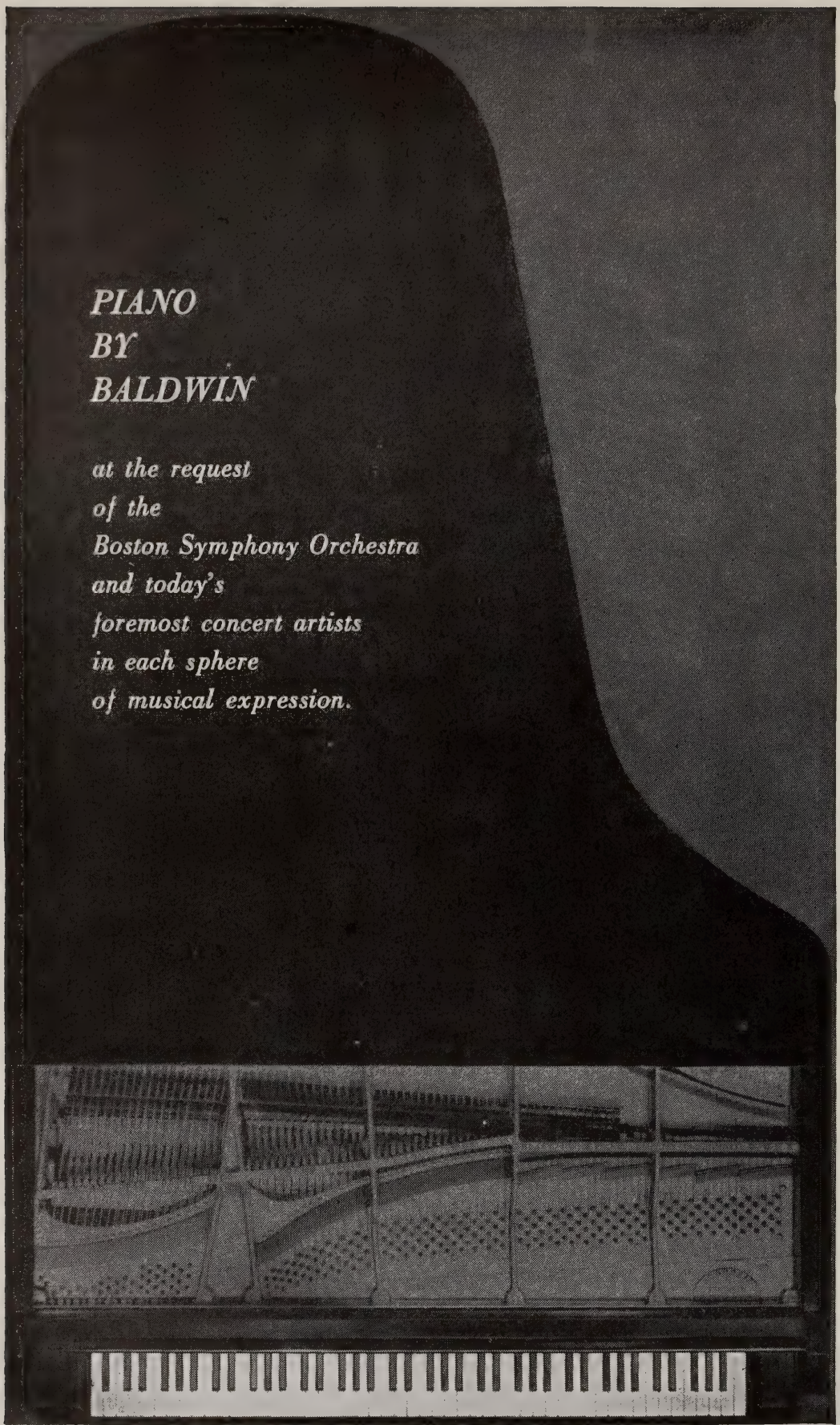
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- ☐ DAVID OISTRAKH, Famous Soviet Violinist Tue. Eve., Nov. 27
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- ☐ NDR SYMPHONY ORCHESTRA OF HAMBURG, SCHMIDT-ISSERSTEDT, Conductor, PHILIPPE ENTREMONT, Piano Soloist Sun. Aft., Jan. 13
- ☐ VIENNA OCTET, Leading Winds and Strings of Vienna Philharmonic Tue. Eve., Jan. 22
- ☐ NETHERLANDS CHAMBER ORCHESTRA, SZYMON GOLDBERG, Conductor and Violin Soloist Sun. Aft., Jan. 27
- ☐ CLEVELAND ORCHESTRA, SZELL, Conductor, GINA BACHAUER, Piano Soloist Tue. Eve., Feb. 5
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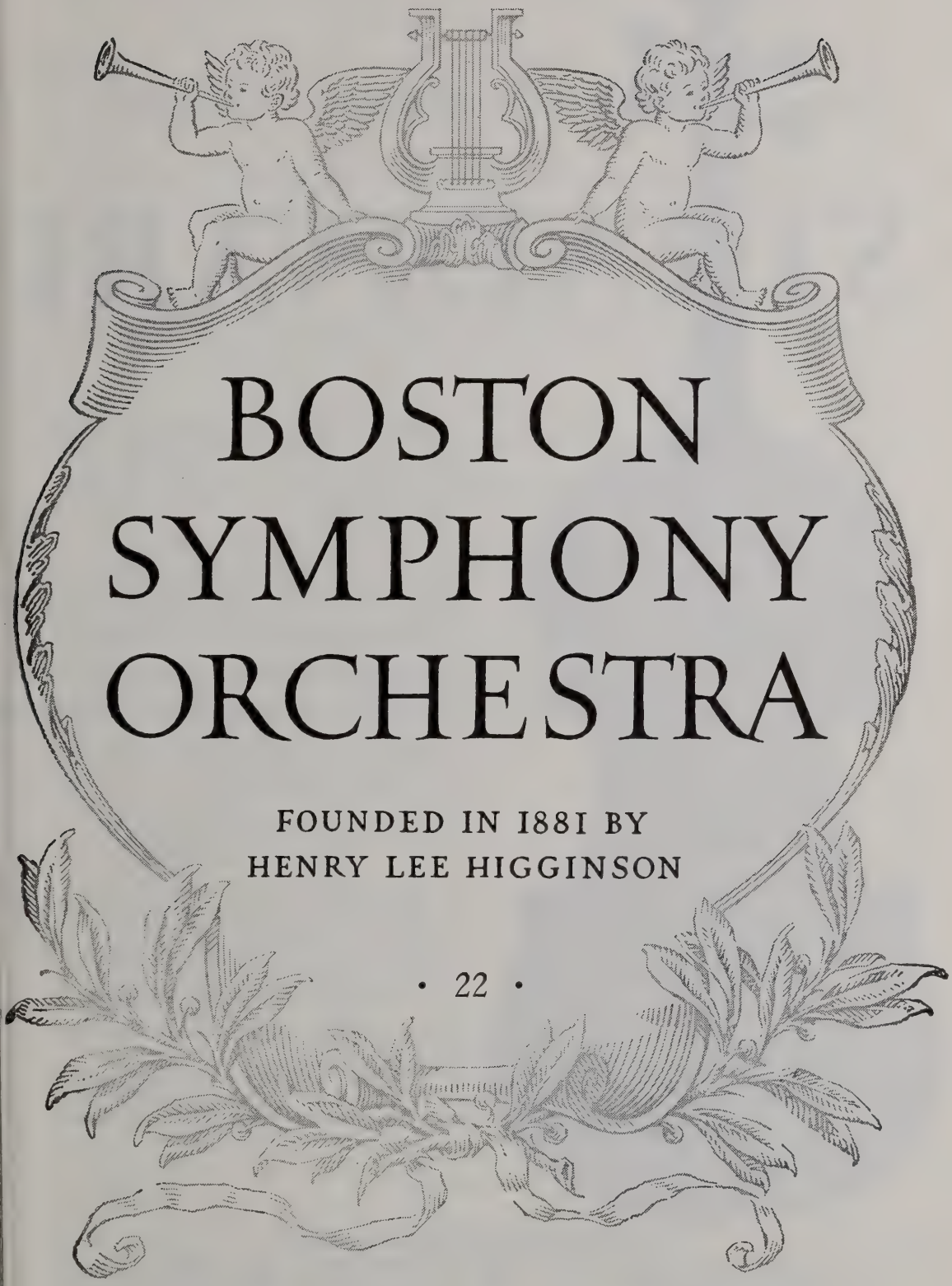
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CONCERT BULLETIN

with historical and descriptive notes by

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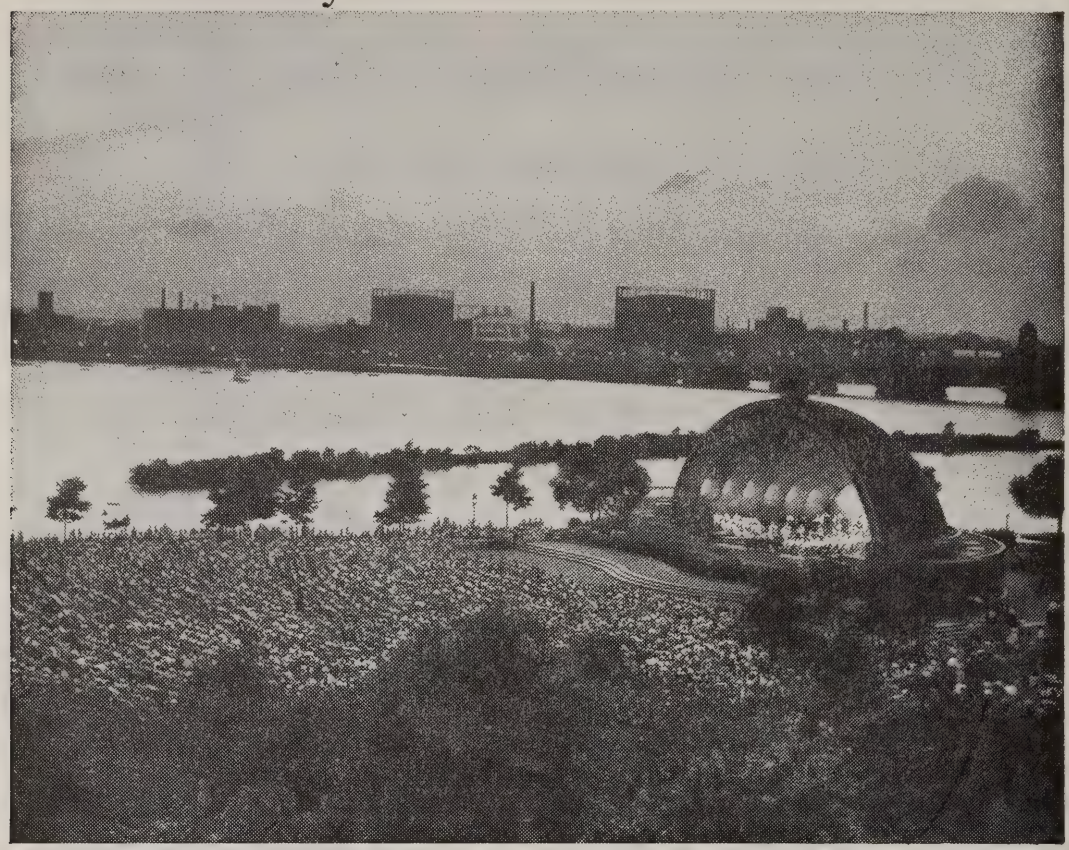
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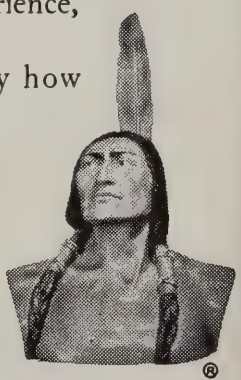


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EXHIBITION

The exhibition of paintings which is now on view has been loaned by the Gallery of Tyringham, Massachusetts.

• •

THE SOLOIST

Ruth Posselt, born in Medford, Massachusetts, made her début at the age of nine, giving a recital in Carnegie Hall. Her subsequent career has led to six tours of Europe, where she has appeared in recitals and with the principal orchestras of various countries, including Soviet Russia. Her tours of this country include appearances as soloist with orchestra in Boston, New York, Chicago, Detroit, Washington, Cincinnati, St. Louis, Pittsburgh, and Indianapolis. Miss Posselt has performed on many occasions with the Boston Symphony Orchestra.

• •

RICHARD BURGIN

VETERAN IN TWO CAREERS

By ROBERT SABIN

(*Musical America*, March, 1962)

"For most of us, Richard Burgin is a figure so familiar and so much a part of our musical experience that we never think of time in connection with him. Yet, when he retires as concertmaster of the Boston Symphony at the end of this season, he will have occupied his chair for 42 years! He will, however, continue as associate conductor of the orchestra, a post which he has held since 1943. For eight years previous to that he had been assistant conductor.

"Mr. Burgin came to the orchestra in 1920, at the age of 27, at the invitation of Pierre Monteux. It was a great trib-

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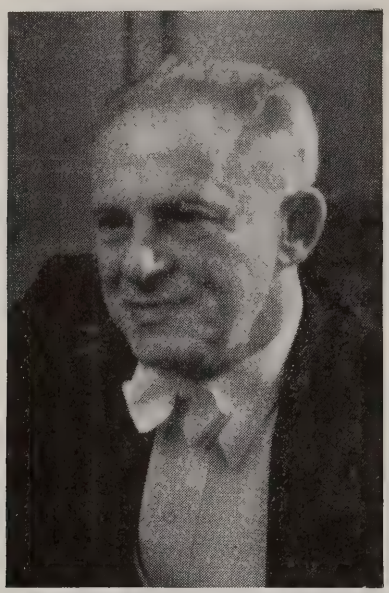
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ute to his ability to be offered such a post so young, yet he was already a veteran. He had been concertmaster of the Helsinki Symphony from 1912 to 1915, and of the Oslo Symphony from 1916 to 1919.



"It was under Serge Koussevitzky, who succeeded Monteux in 1924, that I first became acquainted with Burgin's artistry. And after more than thirty years it seems to me that he is just as alert and electric as ever. His tone—wiry, glowing, aristocratic in purity and timbre—is a sound that I shall never forget. And the concentration and dedication of his leadership will also remain an indelible memory. The world-renowned refinement and intellectual distinction of the Boston Symphony owe much to Mr. Burgin's leadership. . . .

"As concertmaster and conductor of one of the world's greatest orchestras, Mr. Burgin has acccumulated a fund of wisdom about orchestral problems. He is firm about the fact that no orchestra can reach highest excellence without being able to offer a living wage to its members and without having a permanent conductor and a substantial season.

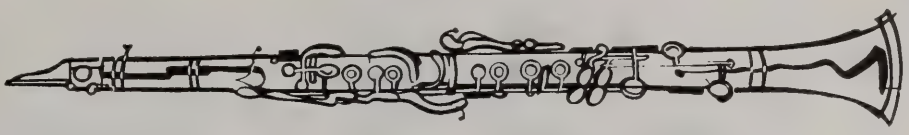
"He makes an interesting comparison of an orchestra with a dramatic company. The orchestral players are like actors in a play. Each has his role, and, in the final analysis, it is the actors who actually create the performance. But the director sets the pace, the tone, the emphasis of the play. From him the performers derive their characteristic style.

(Continued on page 1372)

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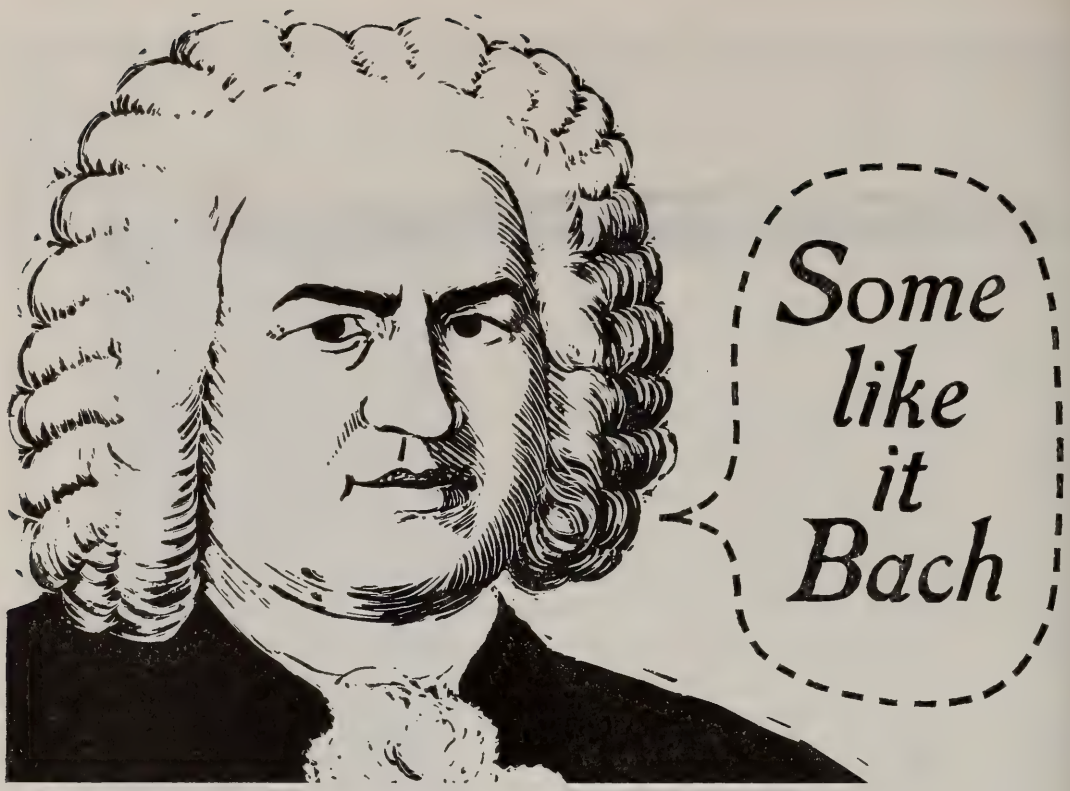
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RICHARD BURGIN, *Conductor*

SHOSTAKOVITCH Symphony No. 9, *Op.* 70

I. Allegro
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III. Presto
IV. Largo
V. Allegretto

BARBER Concerto for Violin and Orchestra

I. Allegro molto moderato
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(First performance at these concerts)

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SYMPHONY NO. 9, *Op.* 70

By DMITRI SHOSTAKOVITCH

Born in St. Petersburg, Russia, September 25, 1906

Shostakovitch completed his Ninth Symphony on August 30, 1945, at a Composers' Rest Home near Ivanovo. It was first performed in Leningrad by the Leningrad Philharmonic Orchestra on November 3. This was the opening concert of this orchestra's twenty-fifth season. Eugene Mravinsky conducted, and paired the new symphony with the Fifth by Tchaikovsky. The Ninth Symphony was repeated on the following night.

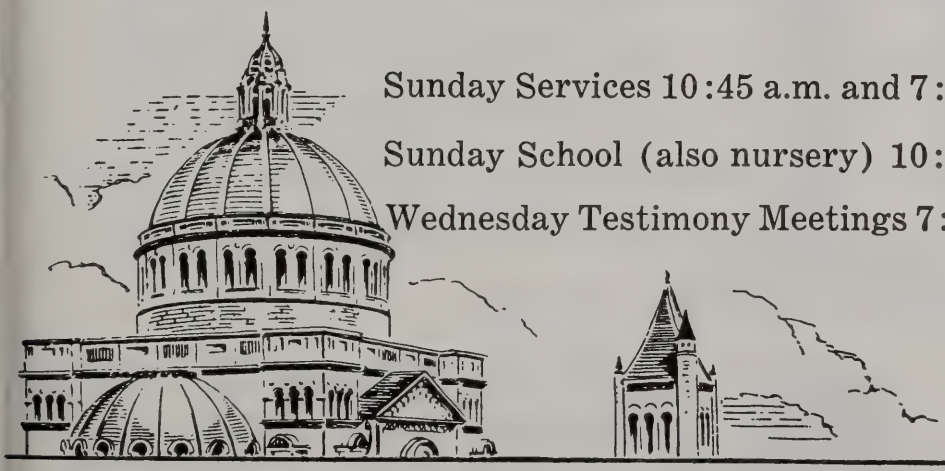
The first performance in America was conducted by Serge Koussevitzky at the opening Berkshire Festival concert by the Boston Symphony Orchestra, at Tanglewood, July 25, 1946. The Symphony was played at the opening of the following season in Boston, October 4–5.

The orchestra required is as follows: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 trumpets, 4 horns, 3 trombones and tuba, timpani, triangle, bass drum, cymbals, military drum, tambourine, and strings.

SHOSTAKOVITCH composed his long awaited Ninth Symphony in the space of six weeks. He began it after the war in Europe had ended, and completed it when the final victory in the East was the news of the moment.

Critics to whom the Symphony was privately made known in a piano version before the performance expected something different. The two

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symphonies previous, each lasting over an hour, were plainly concerned with the great cataclysm in which the Russian people were engaged. The composer had let it be known that these two were to be a part of a war trilogy, of which the third was to be a paean of victory. The Symphony must therefore have been a complete surprise to those who were favored with the preliminary piano performance. "It is the simplest piece the mature Shostakovitch has ever written," according to Mr. Magidoff, correspondent of the *New York Times,* "also the gayest, most youthful, and most melodious. Practically everything Shostakovitch has written in the last few years, especially during the war, borders on the tragic. The Ninth Symphony consists of five movements, and they all, except the fourth — a largo — are youthfully exuberant, possessed of a joyous abandon that seems ready to break out in uncontrollable torrents of sound. . . .

"Its spirit is probably best revealed in the concluding movement. Good-natured and gay, it rises in tempo until it ends in a burst of irrepressible merriment.

"When Shostakovitch had finished playing, he rubbed his hands with satisfaction and said, completely without self-consciousness, 'It is a merry little piece. Musicians will love to play it and critics will delight in blasting it.' "

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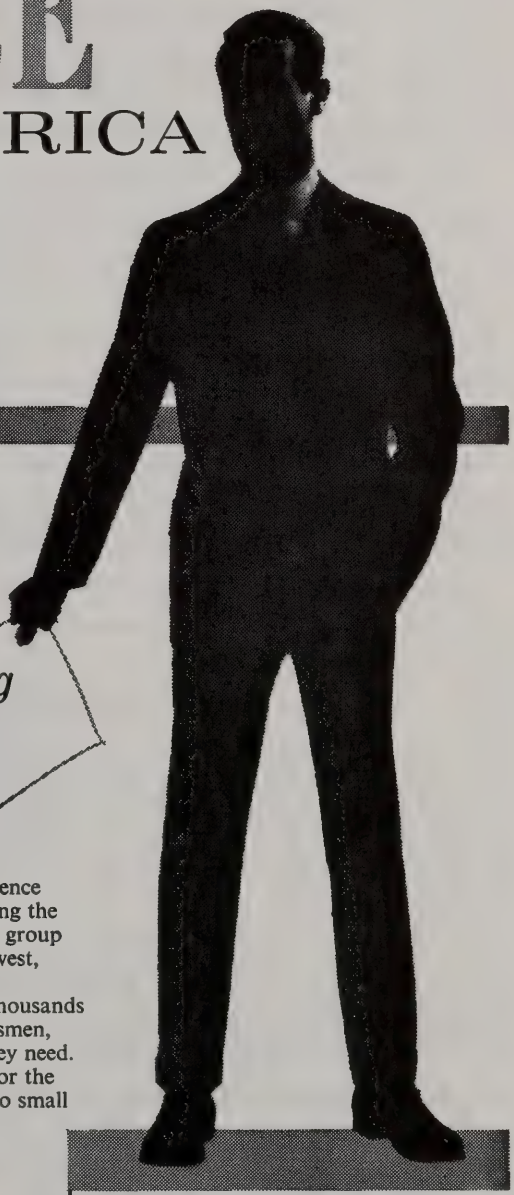


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Perhaps the composer looked for disapproval from the critics, who were certainly expecting the very opposite from what they were to hear. Sheer musical exuberance, unconnected with philosophical thought, unapplied to the destinies of a nation, may have taken aback the general Russian critical opinion, which had long been thinking and talking about new music as a faithful mirror of current national happenings and popular feelings. The composer himself had always accepted as natural this idea of musico-political oneness. This symphony, which did not come forth until after two discarded beginnings, may have led him to realize that the Muse does not always obey dictation from without or even the reasoned intentions of the composer himself.

To what extent Shostakovitch listened to the advice of those who have laid down in public pronouncement the suitable direction which his symphonies should take may never be known. In any case the Ninth proved a brief and carefree interlude between heavier matters. The Seventh and Eighth were of great length, and the Tenth, which lasted fifty minutes, would prove prodigious as well. The Tenth Symphony (1953) did not satisfy those who looked as a matter of principle for an "ideology." Shostakovitch would give no clues as to a program, and only said: "Let them listen and guess for themselves." The Tenth was therefore put down as the expression of a "lonely individual." "Individual" it was, but whether the composer felt lonely about his

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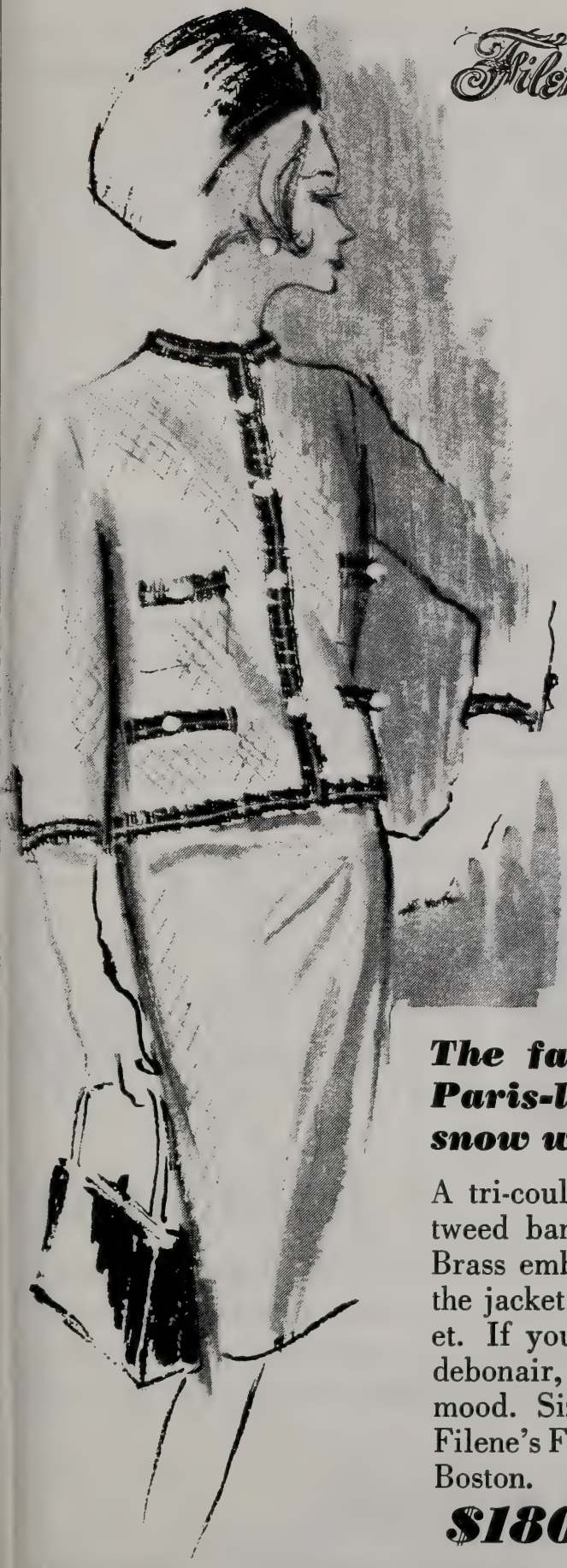
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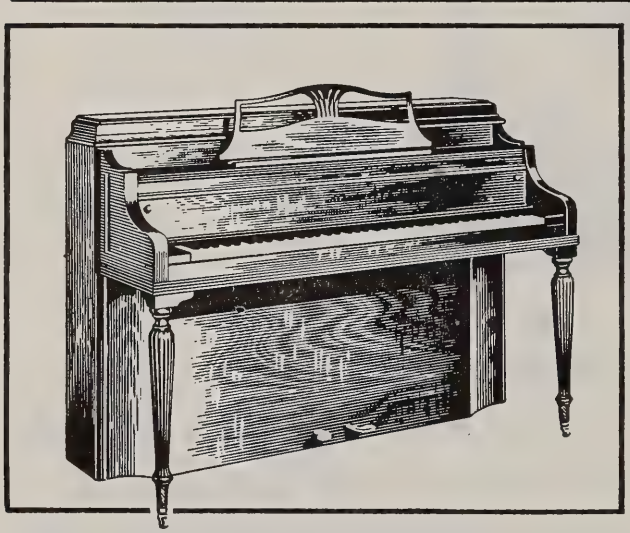
music is another matter. The Tenth is somber in mood, and for the most part consistent in character. Only the brief second movement sounds military drums in the vein of the Seventh. The close is as cheerfully brilliant as Shostakovitch had sometimes been in the past.

After the Tenth, however, Shostakovitch, whether prompted by others or on his own inclination, became historic. His Eleventh Symphony, introduced in 1957, bore the title "The Year 1905," and depicted the revolutionary events of that time. The Twelfth Symphony (first performed October 1, 1961) carries on from 1905 and tries to give us revolutionary history until 1917. This, the latest Symphony, is dedicated "to the memory of Lenin." It has not so far made its way to performance in the Western world.

• •

The following analysis of the Ninth Symphony was made by Daniel Zhitomirsky, who lived with the composer and watched the growth of the score:

"The Ninth opens with an *Allegro* of Haydn-like simplicity with a fair share of slyness and subtle irony. Shostakovitch revives in its very essence that spirit of unrestrained and bubbling mirth which lived in classical Allegros up to Rossini's overtures. The peculiar "classicism"



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of this music is ultra-modern. The first theme — as is often the case with early classics — glides effortlessly and imperceptibly not so much as an individual melody but rather as a kind of animated motion. Elements of buffoonery appear in the subordinate theme. A naïve and simple formula of accompaniment dashes in; a pert but not ungraceful song appears against this background. The headlong fascination of movement grows unintermittently in the elaboration. The composer cleverly handles various shades of the comedy aspect. One of these, embodied in a new variation of the familiar subordinate theme, is particularly expressive.

The second movement (Moderato) reveals the world of bright and romantic lyricism. The main theme is songful and is of romance-like nature (remotely reminding one of Katherine's romances from *Lady Macbeth of Mtsensk*), and at the same time refined and whimsical in its outline. The texture of this piece is of captivating lucidity; it is a fine, almost incorporeal "pattern on glass" as if radiating peculiar chaste beauty.

The third movement is a precipitous scherzo (Presto). Its music rushes past one like a gust of wind with piercingly whistling upflights



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and downsweeps. The theme of the scherzo, or rather the pattern of its first bars, is the embryo out of which uninterrupted movement grows and develops. The theme of the middle section of the scherzo, with its stressed theatrical pathos verging between serious romantic agitation and irony, is poignantly relieved and expressive.

The fourth movement (Largo) was conceived as a contrasting intermezzo between the scherzo and the finale. It consists almost entirely of a large bassoon solo of an improvisational character against the background of sustained chords. This is a moment of deep concentration. It is important not only by itself but as a certain lyrico-philosophical commentary to the whole work, stressing the precious human sources of all this light and unrestrained flow of music.

The finale (Allegretto) in its spirit is akin to the first movement but it has more of buffoonery than of spontaneous gaiety. There is in the main theme of the finale both the classical naïveté and extravaganza of variety-stage dance. The development of the finale overflows with vigor and abounds in brilliant comedy touches; a short Coda brings this merry theatrical "run" to top speed.

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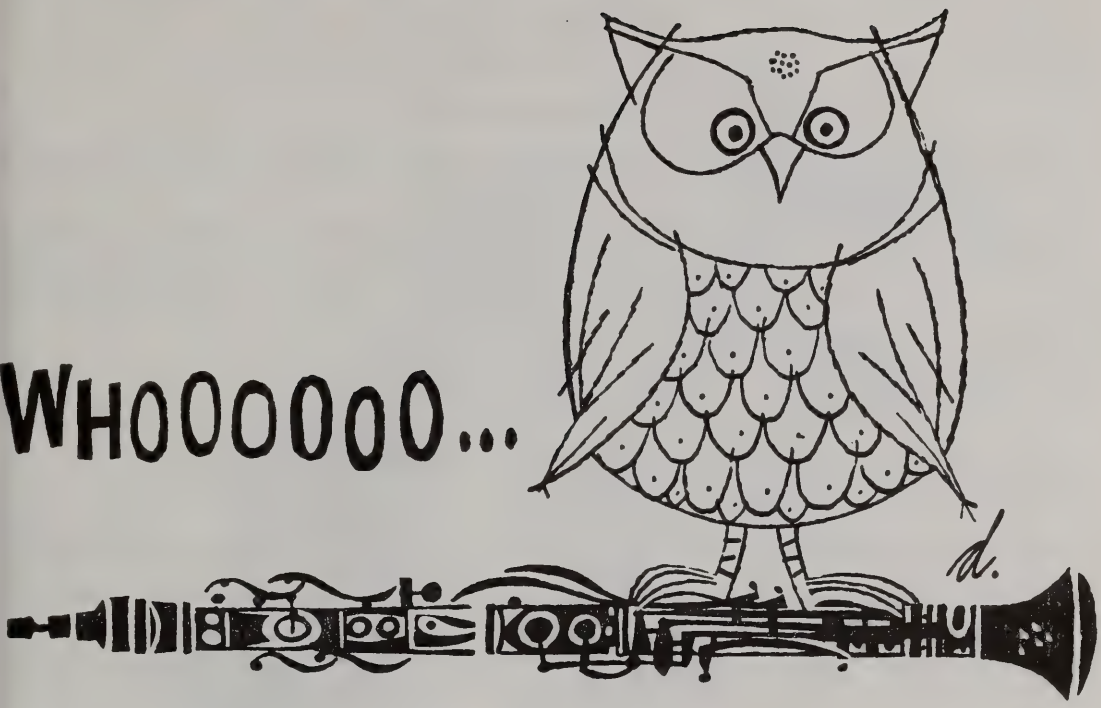
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Born in West Chester, Pa., March 9, 1910

Mr. Barber completed his Violin Concerto in July, 1940, at Pocono Lake Preserve in Pennsylvania.

It was performed by the Philadelphia Orchestra, Eugene Ormandy conducting, Albert Spalding soloist, February 7 and 8, 1941, and by the Boston Symphony Orchestra at the Berkshire Festival, Ruth Posselt soloist, August 16, 1941, and at the Boston concerts, March 6, 1942, and January 7–8, 1949.

The instrumentation: 2 flutes, 2 clarinets, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, snare drum and strings.

THE first movement — Allegro molto moderato — begins with a lyrical first subject announced at once by the solo violin, without any orchestral introduction. This movement as a whole has perhaps more the character of sonata than concerto form. The second movement — Andante sostenuto — is introduced by an extended oboe solo. The violin enters with a contrasting and rhapsodic theme, after which it

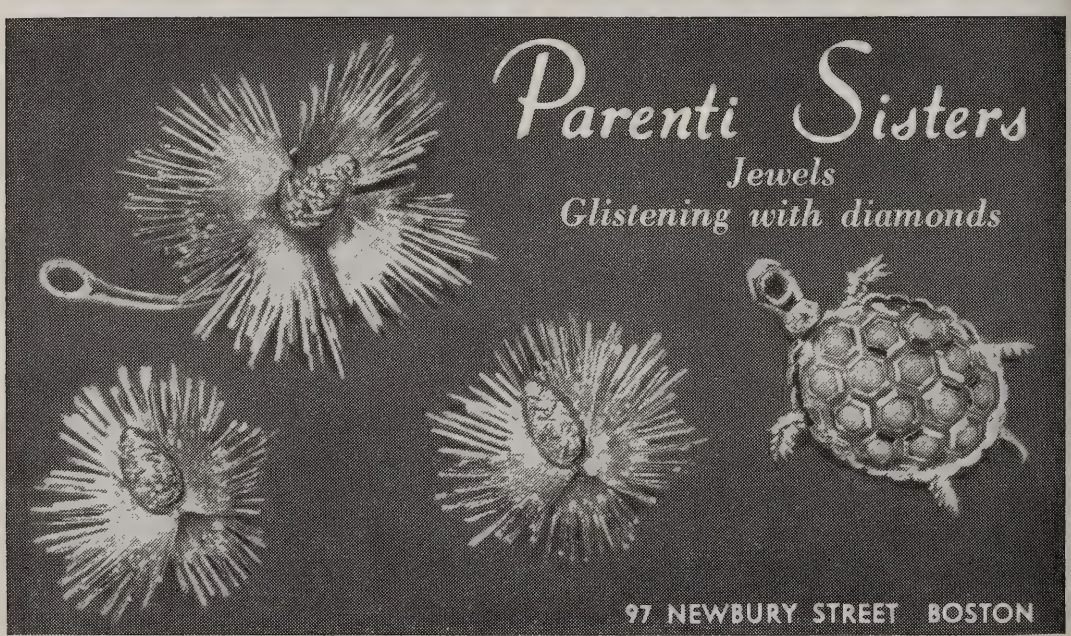
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repeats the oboe melody of the beginning. The last movement, a perpetual motion, exploits the more brilliant and virtuoso characteristics of the violin.†

• •

The following works by Samuel Barber have been performed in this series:

Overture, "The School for Scandal," Op. 5
November 15, 1940 (Repeated 1950, 1952)

Violin Concerto, Op. 14
March 6, 1942 (Repeated 1949)

Essay for Orchestra, No. 1, Op. 12
April 25, 1941

Commando March
October 29, 1943

*Symphony No. 2, Op. 19
March 3, 1944 (Repeated 1951)

*"Knoxville: Summer of 1915," Op. 24
April 9, 1948, Soprano: Eleanor Steber

*Cello Concerto, Op. 22
April 5, 1946, Soloist: Raya Garbousova

† Quoted from the program books of the Philadelphia Orchestra.

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Adagio for Strings, Op. 11
February 27, 1953 (Repeated 1958)

*Prayers of Kierkegaard, Op. 30
December 3, 1954, Cecilia Society, Leontine Price, Jean Kraft, Edward Munro

Medea's Meditation and Dance of Vengeance, Op. 23A
November 2, 1956 (Repeated 1959)

*"Die Natali," Chorale Preludes for Christmas, Op. 37
December 22, 1960

"Souvenirs, Ballet Suite," Op. 28, was performed in the Tuesday evening series, January 12, 1960.

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(Continued from page 1350)

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Mr. Burgin has often appeared as soloist during the course of his career as Concertmaster of this Orchestra. He has played in the concertos by Glazounoff, Brahms, Mendelssohn, Tchaikovsky, Lalo, Bach, Beethoven, Sibelius, Prokofiev (No. 1), Hindemith, Lopatnikoff, Jaubert ("Sonata a due"). He has appeared with Ruth Posselt in Bach's Concerto for Two Violins, and performed with the Burgin String Quartet in the Brahms Festival in 1931, and the Tchaikovsky Festival in 1934.

THE ORCHESTRA ON TELEVISION

In addition to extensive radio broadcasting of the Boston Symphony concerts by tape recording, transmission of the concerts through television will soon likewise be extended.

Together with the Seven Arts Associated Corporation of New York, the Orchestra has prepared thirteen one-hour concerts on video tape which has been released for national television distribution at the National Association of Broadcasters convention held in Chicago in the first week of April.

The new series will be the first symphony concerts to be so featured by the Seven Arts Corporation, which has until now distributed only feature films and cartoons. The Boston Symphony video tapes were all made in Sanders Theatre, Cambridge, and the series of thirteen will be selected from the concerts given there under the direction of Charles Munch in the course of the last three seasons.

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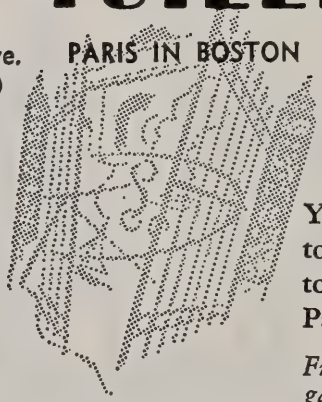
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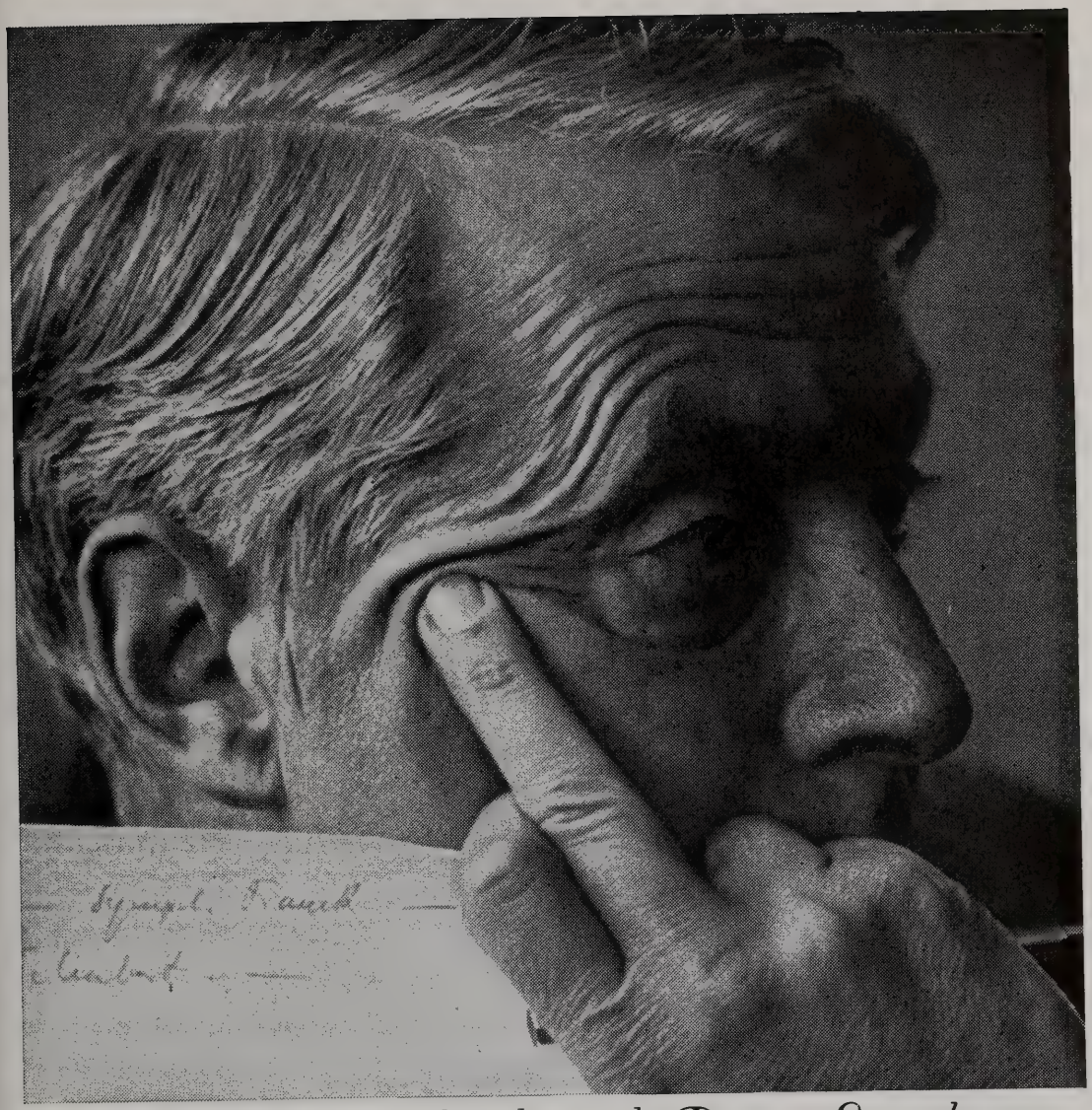


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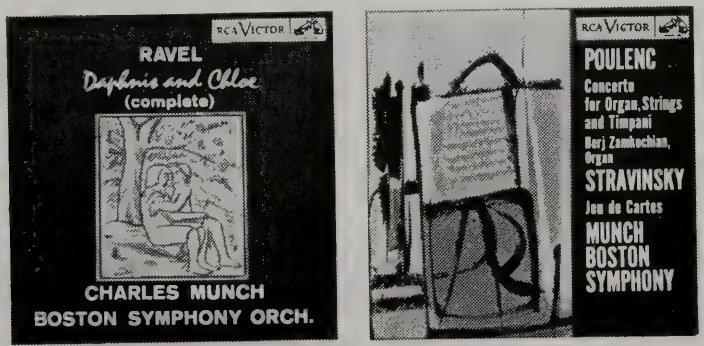
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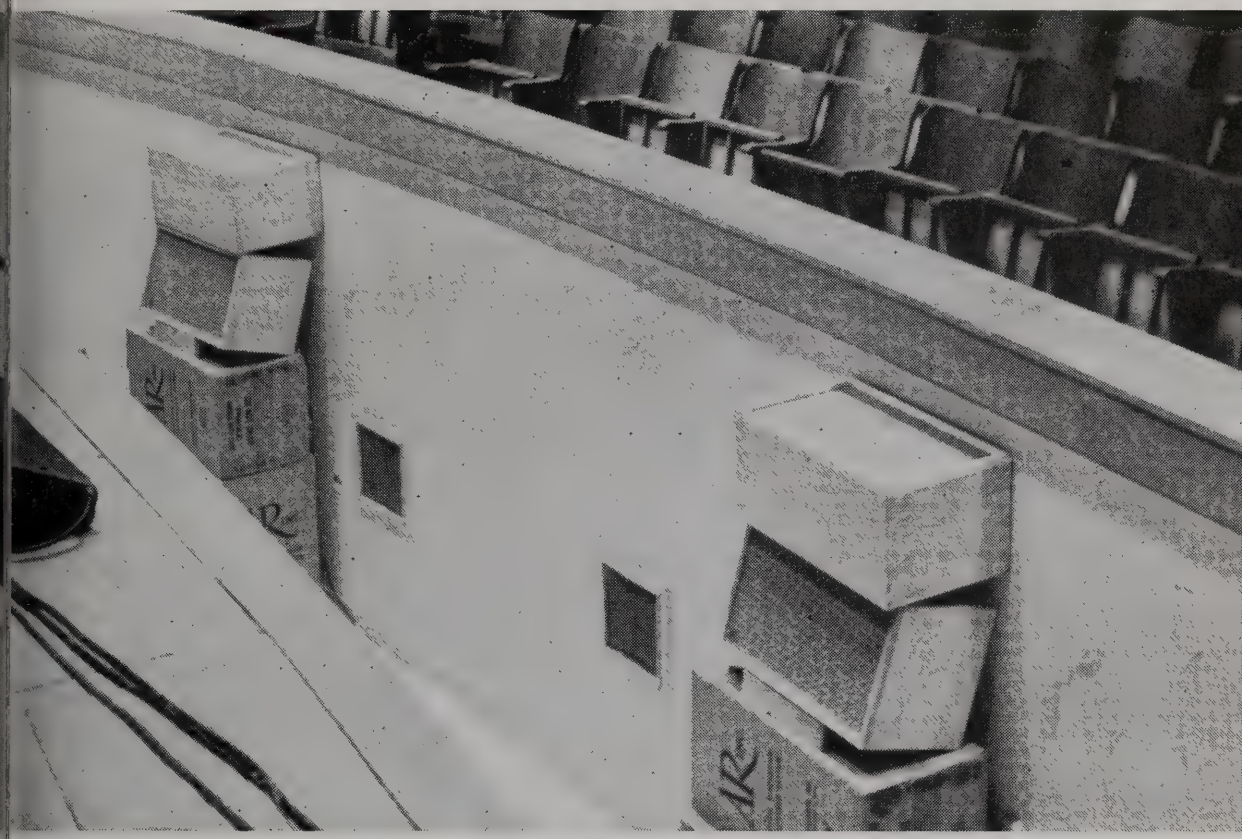
There are relatively few persons who are able to understand music, merely from the purely musical point of view. The assumption that a musical piece must awaken images of some description or other, and that if it does not it has not been understood or is worthless, is as generally held as only the false and banal can be. On no other art is a similar demand made; one is satisfied with the effects of their substance, whereby, to be sure, the material of the represented object of itself meets



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the limited comprehensive grasp of the middle-class mentality half-way. Since music, as such, lacks a directly recognizable material, some seek pure formal beauty in its effects; others, poetic proceedings.

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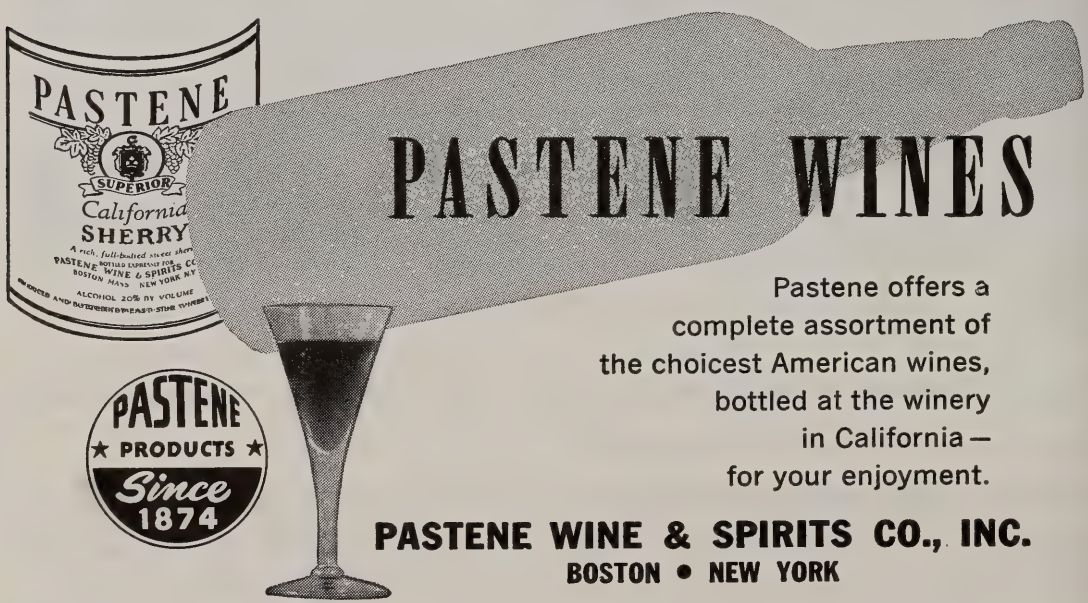
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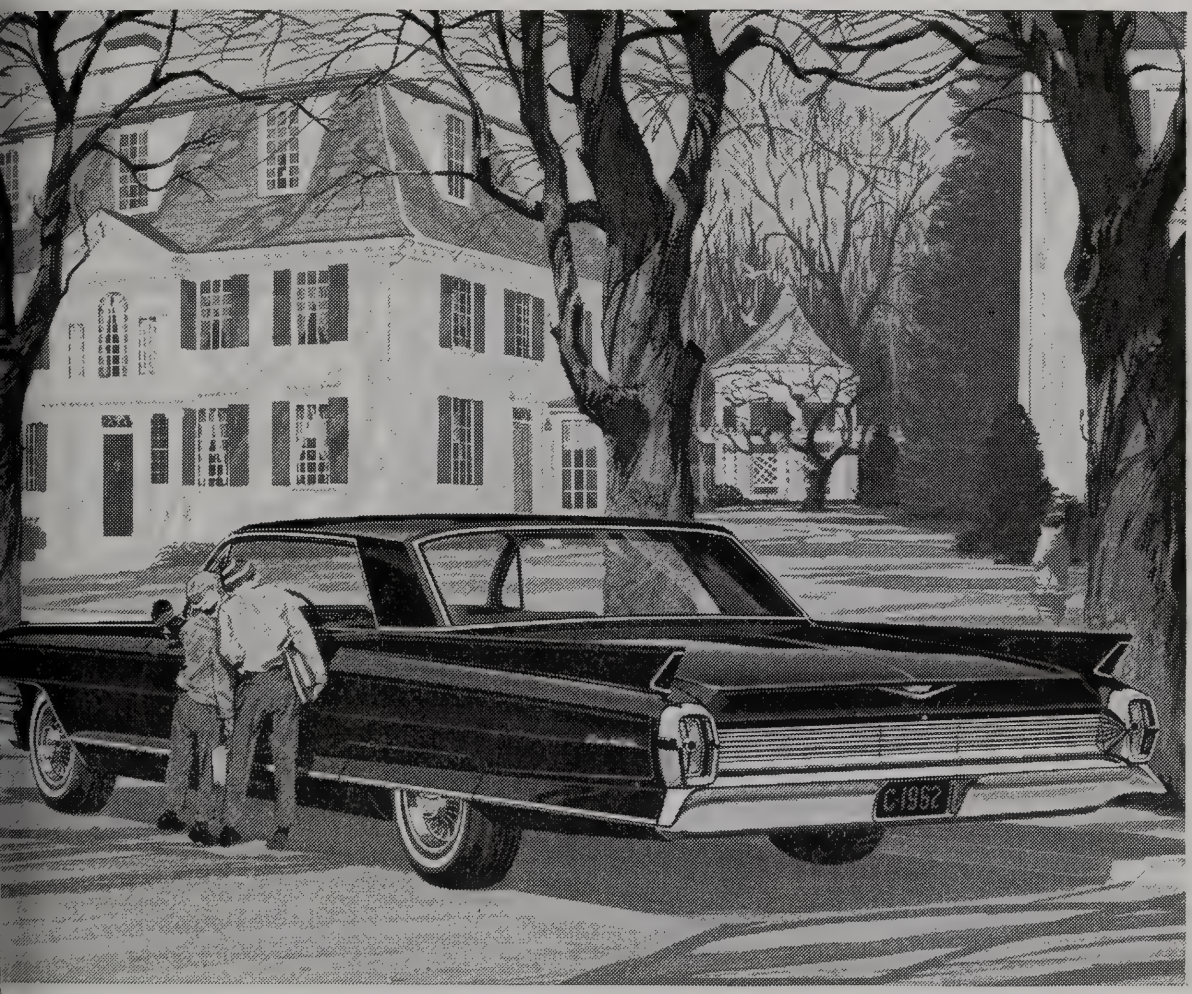
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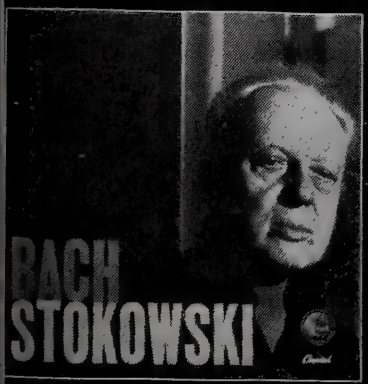


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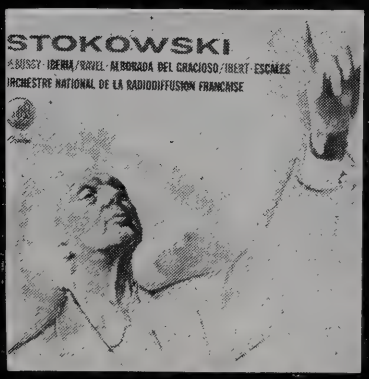


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SHOULD COMPOSERS TELL?

By DESMOND SHAWE-TAYLOR

("Sunday Times," London, December 24, 1961)

IN THE heyday of the symphonic poem composers were sometimes shy about the literary background of their works. First they would deny the existence of a detailed programme; then they would shift their ground and claim that the programme was of no consequence, and that the work should be listened to as so much abstract music. In the long run the full details would be published with the composer's approval; and thenceforward anyone who cared to take the trouble could look at the finished composition, roughly speaking, from the same standpoint as that of its creator.

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Composers of today show a similar uncertainty about disclosing the structural features of their scores. We can sometimes trace this indecision in the programme-note which a composer has been asked to write for a new work. Often he cannot make up his mind how much or how little to tell us. To take an obvious and frequent case: if his piece is based on a note-row, should he say so or not? And if he has filled it with the technical ingenuities now so much in vogue — canons and inversions and retrograde versions and the like — ought he to conceal the fact or proclaim it?

• •

A year or so ago, when a new orchestral work by one of our leading composers was introduced at the Festival Hall, the programme-note contained a perfect specimen of such hesitations. The composer, having already told us that inversions and retrograde versions of the theme were to be found in earlier parts of the work, had this to say of its penultimate section:

The upper instruments play semiquaver figures based both on original and retrograde fragments of the theme, while the horns play the theme's first three notes, ostinato, in support (a fact which is, I hope, not of the slightest interest to the normal listener).

This is surely the voice of Mr. Facing-Both-Ways. Programme-notes

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are written for the normal listener; if something is of no interest to him, why mention it? If we were to tackle our composer on this point, he might say, "Well, I had to write something, and programme-notes are useless anyhow; the important thing is that people should listen attentively to my music." But I am inclined to think that there is more in the case than that.

The composer's curious phrase betrayed, I suspect, a deep uncertainty of purpose — an uncertainty which he shares with many of his contemporaries, especially with those who (unlike him) have adopted serial technique. They diligently arrange thousands of notes in a particular order, turn them upside down and inside out and back to front — and must sometimes, if they are intelligent, pause to ask themselves just what their pains have achieved. What is the point of all these elaborate contrivances and correspondences and recurrences if not one listener in ten thousand can feel their presence? Are they meant to be perceptible? If not, what is their function?

• •

It is no use going to the experts for an answer to these questions. We shall get answers, to be sure; but they will all be different. On the one hand Schoenberg roundly declared that "composition with twelve

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tones has no other aim than comprehensibility," and must therefore have supposed that even an accompanying chord-sequence or a scurrying and subordinate cello part in fast tempo was rendered more intelligible by the fact that it was made out of one of the forty-eight possible permutations of the note-row. He was delighted when his performers familiarised themselves with these note-rows or "basic sets," and showed no objection to expounding them when lecturing about his music.

On the other hand Roberto Gerhard, a Schoenberg pupil and a gifted serial composer, has no less firmly asserted that people who claim to detect and follow a serial thread by ear only are not to be believed, and that the technique is of concern only to the composer. Experience suggests that the facts are on Gerhard's side. If the note-row were widely perceived, performers of serial music would not perpetrate, nor listeners accept, so many wrong notes.

The prevalence and apparent acceptability of wrong notes are a disquieting feature of much advanced music-making. Not only in

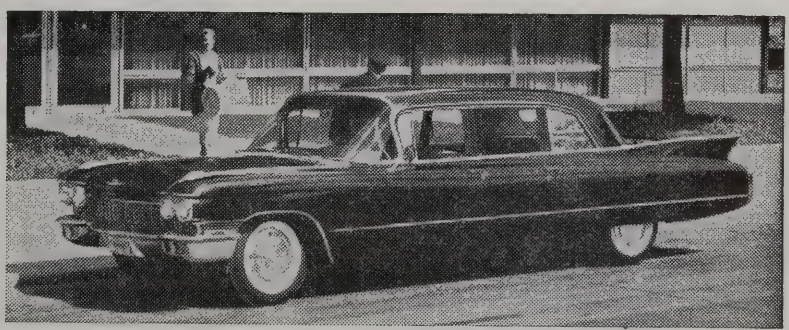
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twelve-note music, but in atonal music generally, standards of accuracy are tolerated which would be inconceivable in more traditional scores. And among those who show themselves tolerant we find not only the great big muddle-headed public and the stupid critics, but the inner circle, the élite. Some years ago, when there appeared a recording of Alban Berg's concert aria, "Der Wein," in which the singer was often anything up to a minor third flat, the record was publicly commended by an eminent pupil of Webern.

• •

In point out such aberrations, I certainly do not imply that all atonal or serial music is worthless. Far from it: even within the strictest system the field of choice at every point remains so wide that a composer's character — his genius, if he has it — will find plenty of scope to declare itself. There is all the difference in the world between Boulez and a piece of English sham-Boulez such as was played on the Third Programme one evening last week. But I believe that there is now a great deal of high-minded self-deception among partisans and com-

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posers of the various *avant-garde* schools; and in particular that there has never been a time when so much music was written for eye and brain instead of for ear and heart.

Indeed the eye-and-brain specialists have lately grown so tired of their own contrivances that they have taken up a new game which requires the performer to make a random choice among a wide group of alternatives. This is called "indeterminacy," and is all the go at Darmstadt — or was until the other day. But I fear that the performer's choice in these fragmentary do-it-yourself scores will prove to be, in practice, "not of the slightest interest to the normal listener."

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VARIATIONS FOR ORCHESTRA, *Op.* 31

By ARNOLD SCHOENBERG

Born in Vienna, September 13, 1874; died in Los Angeles, July 13, 1951

Schoenberg composed his *Variazionen für Orchester,* Op. 31, in 1928. He completed the score at Roquebrune on the French Riviera on September 20. The music was first played on the following December 2 by the Berlin Philharmonic, under the direction of Wilhelm Furtwängler. Leopold Stokowski conducted the first American performance in Philadelphia October 18, 1929.

The instruments required are: 4 flutes and 2 piccolos, 3 oboes and English horn, 3 clarinets, E-flat clarinet and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 3 trumpets, 4 trombones and tuba, timpani, mandolin and strings, together with the following percussion: bass drum, small drum, tam-tam, triangle, tambourine, glockenspiel, xylophone, flexatone (described as a flat piece of steel struck by wooden clappers and so manipulated by the thumb as to sound glissandos and also notes of definite pitch).

THIS set of Variations, rather than the later *Theme and Variations for Orchestra,* Op. 43b (which were given their first performance by this Orchestra under Serge Koussevitzky October 20, 1944), are considered one of the earliest specific demonstrations of the composer's

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then-developing serial method. René Leibowitz in *Arnold Schoenberg et son École,* singles out these Variations and the *Five Pieces for Piano,* Op. 23, as the first conscious manifestation of the *"technique sérielle":* In the Variations "All the principal dodecaphonic procedures crystallize themselves. . . . Here we witness the calculated use of certain harmonic laws implied in the organization of the new world of sonorities. In this respect the harmonization of the theme of these *Variations* itself appears to me strongly significant." This theme is made up of twelve different tones as a "row": B-flat, F-flat, G-flat, E-flat, F, A, D, C-sharp, G, G-sharp, B, C. These tones are discovered to be treated in the first statement in inversion, retrograde motion and vertical integration.

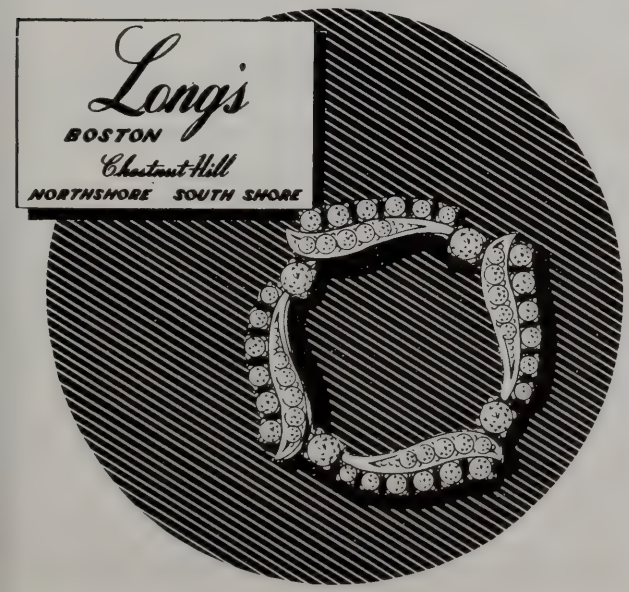
Needless to say, the variation form has brought the composer vastly more possibilities for manipulation than was ever possible in its purely ornamental classical usage. The theme itself is foreshadowed by an introduction thirty-three bars long, flowing measures partly harmonic, anticipatory of the theme and the nature of the treatment to follow. The climax of the introduction is a quiet statement of the notes of



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Bach's name (B, A, C, B-flat), played by the trombone, and in reverse by the flute.

After a concluding pizzicato chord pianissimo, the theme itself is introduced. The theme, expectably romantic but also melodic in character, "permits one to recognize," so Wilhelm Altmann has remarked, "that Schoenberg was once a great admirer of Wagner's *Tristan.*" The theme is set forth by the cellos lightly accompanied by the woodwinds and harp. The theme is twenty-four bars long and consists of four sections in lengths of five, seven, five, seven measures. This division means that each section of the theme is repeated in reversed position. The close is a repetition of the first section by the cellos in its original form, but combined with its inversion by the first violin. This so works out that the last five measures contain all twelve tones.

The composer, with various elements of his elaborate theme to draw upon, often fragmented, has likewise given himself great rhythmic and color variety to play upon in the contrasting Variations. The Variations are nine in number:

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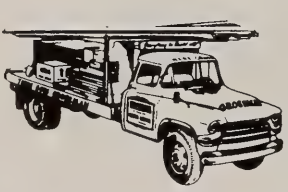
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OUVERTURE SOLENNELLE, "1812," *Op.* 49

By PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

What was probably the first performance of this overture took place at the Art and Industrial Exhibition at Moscow on August 20, 1882.

The overture has been performed at the Friday and Saturday concerts of the Boston Symphony Orchestra, December 29, 1893 (Emil Paur, conductor); April 24, 1896; February 4, 1898; May 2, 1902 (Wilhelm Gericke, conductor); May 1, 1903; March 4, 1910 (Max Fiedler, conductor); December 27, 1929 and January 2, 1942 (Serge Koussevitzky, conductor).

The instrumentation calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 *cornets-à-pistons,* 2 trumpets, 3 trombones and tuba, timpani, triangle, tambourine, military drum, bass drum, cymbals, bells, cannon, band *ad libitum,* and strings.

TCHAIKOVSKY composed this overture when in 1880 his friend Nicholas Rubinstein wrote him of festival celebrations at Moscow to be given in the summer of 1881, and asked him to compose a festival piece with chorus for the occasion. What Tchaikovsky composed was the Overture "1812" and the Serenade for Strings. The cathedral at

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Moscow was erected as a solemnification of the victory of 1812, when Napoleon, the invader of the city, was defeated on September 7 at Borodino with the loss of 80,000 men. The overture was referred to by Tchaikovsky as "The Year 1812" and in early performances was given the subtitle, "The Holy War." According to plans it was to be performed in the open in the public square before the new church, a structure fantastic to Western eyes with its central and four surrounding minarets. Battalions of brass were to be used, bells sounded at the climax, and cannon fired by an electric switch connected at the conductor's desk. There is no available evidence that this performance took place. Rosa Newmarch, in her English edition of Tchaikovsky's Life and Letters by his brother Modeste, states that the Overture "1812" was heard for the first time at the sixth Art and Industrial Exhibition concert on August 20, 1882, when the composer's Violin Concerto had its first Russian performance in a program of his own music.

Tchaikovsky, as if pursued by his artist's conscience, never mentioned his overture in his letters without an apology. He wrote to Mme. von Meck while he was composing it, in October, 1880: "The overture will be very noisy. I wrote it without much warmth of enthu-

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siasm. Therefore, it has no great artistic value." Suggesting it to the conductor Napravnik in a letter of June 29, 1881, he wrote: "If you like, I will send the score for you to see. It is not of any great value, and I shall not be at all surprised or hurt if you consider the style of the music unsuitable to a symphony concert"; and he wrote to Jürgenson, his publisher, from Naples on February 22, 1882, "I absolutely do not know whether my Overture '1812' is good or bad, but let us hope it is the former – forgive my self-assurance." Tchaikovsky was loath to include it upon a program at the Crystal Palace in London, believing that it was only of "local patriotic interest." Some early critics found it too noisy for their taste, and one remarked that it was worth listening to on account of the enjoyment of "golden silence" which would follow. But the "1812" overture soon became a popular favorite and was often the closing piece on a program of Tchaikovsky's music conducted by himself. Its popularity was probably more disturbing to him than rejection would have been. Self-questioning continued. He wrote after its great success at St. Petersburg on March 17, 1887 (a concert with an aftermath of critical disapproval): "My concert. Complete success. Great enjoyment – but still, why this drop of gall in my honey pot?" and after a performance at Prague in the following year the diary says: "An overwhelming success, a moment of absolute bliss. But only one moment."

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2 — MOZART — July 13: Serenade for 13 winds, Piano Concerto in C, K.503 (FRANK), "Prague" Symphony; July 14: String Divertimento, K.136, Sinfonia Concertante (POSSELT, DEPASQUALE), Musical Joke, Symphony in E-flat, K.543; July 15: Eine kleine Nachtmusik, Two-Piano Concerto (VRONSKY, BABIN), Suite — "Les Petits Riens," Symphony in G minor, K.550.

3 — MOZART — July 20: Masonic Funeral Music, "Paris" Symphony, Violin Concerto No. 5 (SILVERSTEIN), Sinfonia Concertante, K.297b; July 21: "Linz" Symphony, Piano Concerto, K.482 (CROCHET), "Jupiter" Symphony; July 22: "Haffner" Symphony, Requiem.

4 — July 27: DEBUSSY, "Printemps"; PISTON, Symphony No. 6; BRAHMS, Symphony No. 4. July 28: HANDEL, "Water Music"; HAIEFF, Symphony No. 3; BEETHOVEN, Piano Concerto No. 3 (JANIS). July 29 (MONTEUX): BEETHOVEN, Symphony No. 2; Arias (GRAY-MASSÉ, contralto); STRAUSS, Heldenleben.

5 — August 3: DEBUSSY, Three Nocturnes; HONEGGER, Symphony No. 5; SAINT-SAENS, Cello Concerto (MAYES); RAVEL, "La Valse." August 4 (STEINBERG): BEETHOVEN, Symphony No. 8; BRUCKNER, Symphony No. 8. August 5: BRAHMS, Haydn Variations; Martinu, Symphony No. 6; BEETHOVEN, Piano Concerto No. 5 (SERKIN).

6 — August 10 (ORMANDY): BEETHOVEN, Egmont Overture and Symphony No. 3; BARTOK, Concerto for Orchestra. August 11 (MONTEUX): WAGNER, "Meistersinger" Prelude; ELGAR, Enigma Variations; BRAHMS, Piano Concerto No. 2 (FLEISHER). August 12: RAMEAU, Suite "Dardanus"; FINE, Symphony; TCHAIKOVSKY, Symphony No. 6.

7 — August 17: KIRCHNER, Sinfonia (composer conducting); MENDELSSOHN, "Reformation" Symphony; BERLIOZ, "Harold in Italy" (DEPASQUALE). August 18 (ORMANDY): PROKOFIEV, Classical Symphony and Symphony No. 6; TCHAIKOVSKY, Piano Concerto No. 1 (ISTOMIN). August 19: SCHUBERT, Symphony No. 5; FOSS, Time Cycle (ADDISON; composer conducting); BRAHMS, Piano Concerto No. 1 (GRAFFMAN).

8 — August 24 (MONTEUX): WEBER, Overture, Euryanthe; HINDEMITH, Mathis der Maler; BRAHMS, Symphony No. 1. August 25: BERLIOZ, "Symphonie Fantastique"; DEBUSSY, "La Mer"; RAVEL, "Daphnis and Chloe," Suite No. 2. August 26: COPLAND, Quiet City; BEETHOVEN, Symphony No. 9.

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The overture opens with a Largo upon a hymn first heard in the string section, which has been identified as a Russian melody, "God Preserve Thy People." Oboe recitatives and rushing passages for the strings usher in the music of battle which, after an Andante with a march-like tune set forth to an accompaniment of military drum and fanfares, breaks forth in the main section of the overture with a furious Allegro giusto. This may be assumed as the description of the battle of Borodino. Fragments of the *"Marseillaise"* are heard. The introductory hymn returns, proclaimed by the whole orchestra fortissimo. The hymn of Lvov, then the national hymn of Russia, makes its triumphant assertion and dispels the *"Marseillaise"* (purists have objected that the *"Marseillaise"* was not in use by the French army in 1812, the hymn of Lvov not yet written). This liberty with chronology might excuse replacements made in the score in Soviet Russia. Nicolas Slonimsky thus describes the later fortunes of the "1812" Overture:

"It could not be performed in Soviet Russia owing to the triumphant entry in the brass of the Czarist national anthem 'God Save the Czar.' However, it was revived after the Nazi invasion in response to the patriotic sentiments of the people, in a revised version prepared by the

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Soviet composer Vissarion Shebalin. In it, the Czarist tune is replaced by the concluding chorus in Glinka's opera *A Life for the Czar* (which was itself previously renamed *Ivan Susanin*). Since the tunes are alike in meter and tempo, all that was necessary to do was to change the harmony wherever needed. The accompanying fanfare was preserved. The new version was published in volume 24 of the collected works of Tchaikovsky, with the original of the corresponding part of the score reproduced in an appendix. Its first performance took place in besieged Leningrad, December 9, 1941."

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MOZART Masonic Funeral Music, K. 477

MENDELSSOHN Symphony No. 5, in D minor ("Reformation"), *Op.* 107

I. Andante; Allegro con fuoco
II. Allegro vivace
III. Andante
IV. Chorale: Ein' feste Burg ist unser Gott (Andante con moto); Allegro vivace; Allegro maestoso

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NADIA BOULANGER, *Guest Conductor*

LILI BOULANGER Du Fond de l'abîme (Psalm 130)

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LILI BOULANGER La Terre appartient à l'Éternel (Psalm 24)

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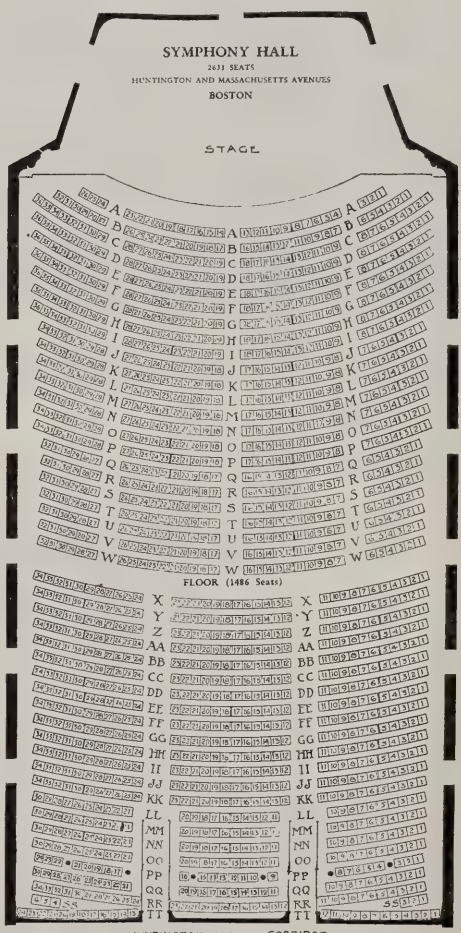
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SATURDAY EVENING, APRIL 28, *at* 8:30 *o'clock*

HONEGGER "Le Chant de Nigamon" (after Gustave Aimard)

INTERMISSION

BEETHOVEN *Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy, *Op.* 125

I. Allegro ma non troppo, un poco maestoso
II. Molto vivace: Presto
III. Adagio molto e cantabile
IV. Presto: Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
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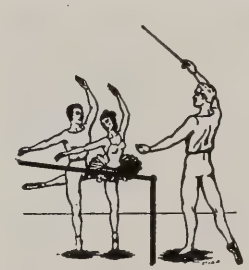
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Henry Freeman
Irving Frankel
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Flutes

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Piccolo

George Madsen

Oboes

Ralph Gomberg
Jean de Vergie
John Holmes

English Horn

Louis Speyer

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Gino Cioffi
Manuel Valerio
Pasquale Cardillo
E♭ Clarinet

Bass Clarinet

Rosario Mazzeo

Bassoons

Sherman Walt
Ernst Panenka
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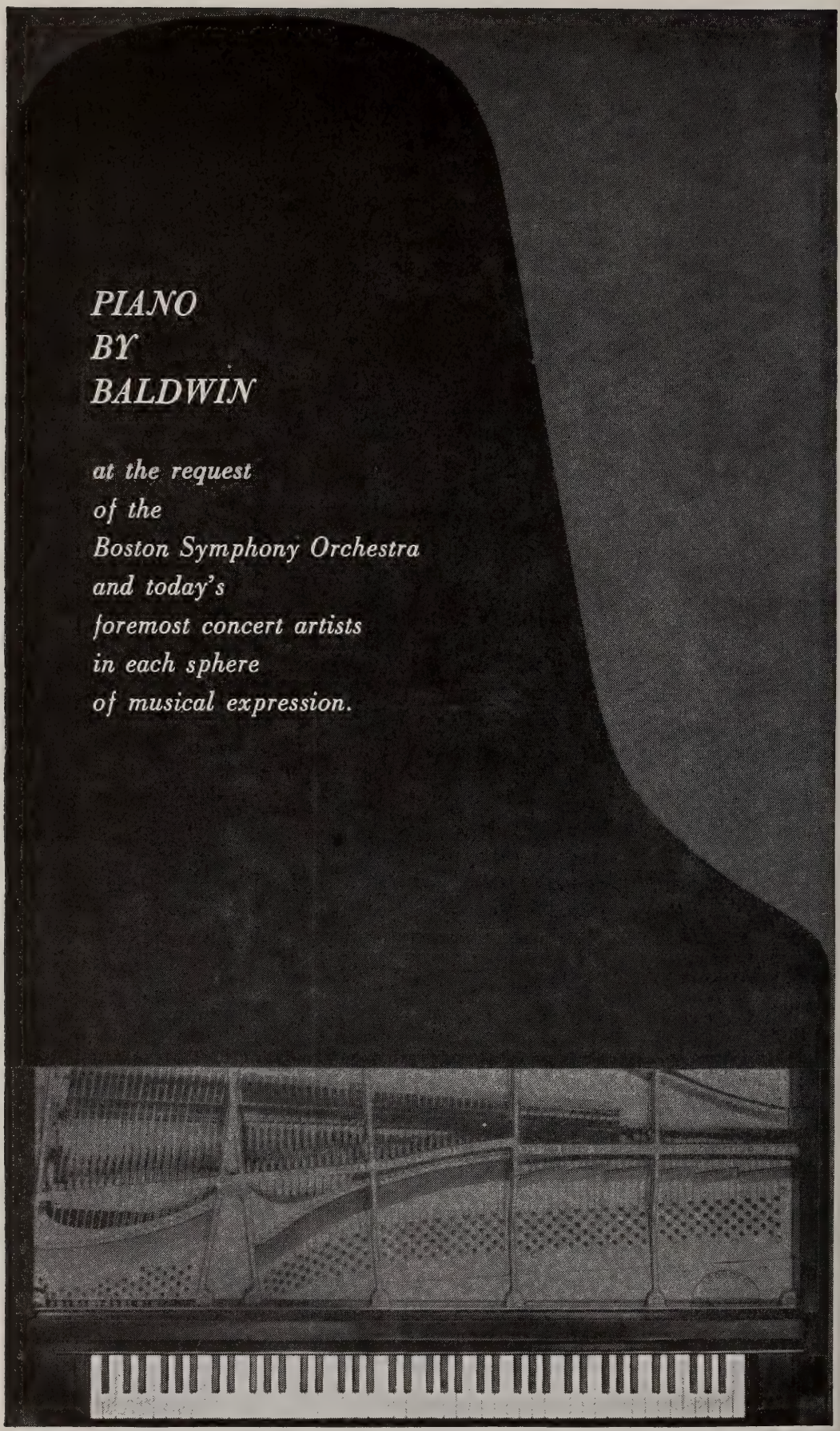
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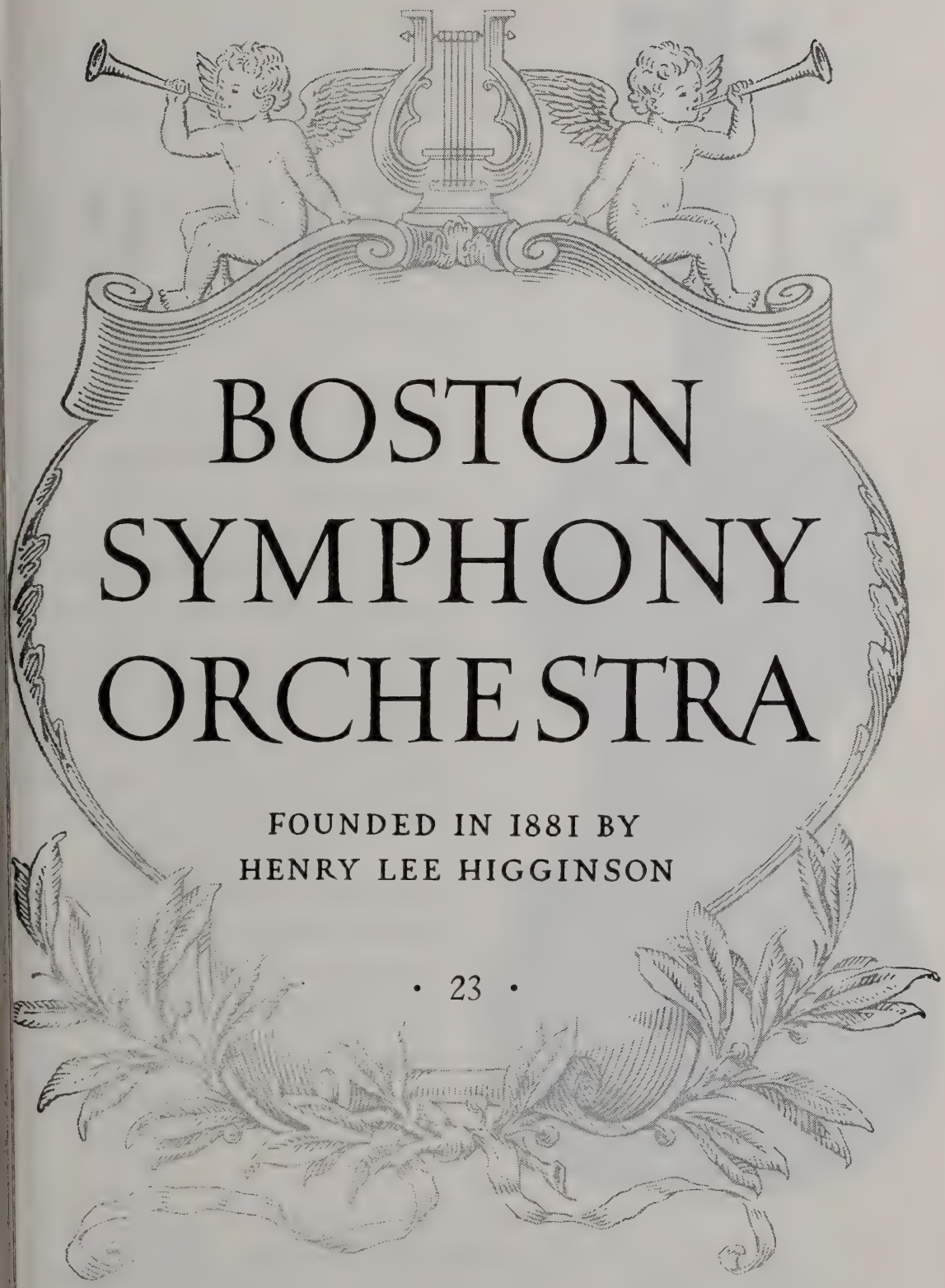
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with historical and descriptive notes by

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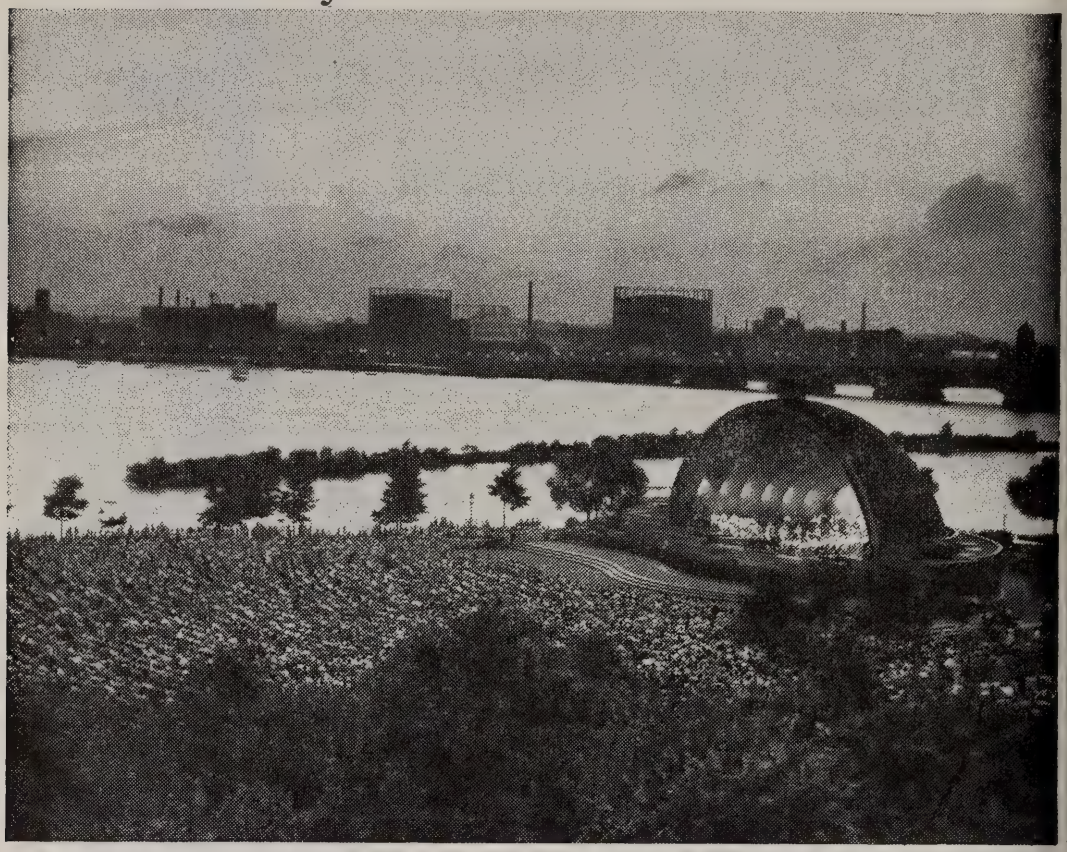
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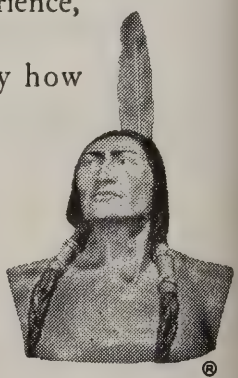


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(Psalm 129)
(Psalm 24)

A "NOSTALGIC" CLOSE

Charles Munch chose the program of his twentieth pair of concerts in Boston for his farewell to New York as this Orchestra's Music Director on April 4 and 7. Harold C. Schonberg's review of the Wednesday concert is here reprinted from the "New York Times":

There was that concert at the Champs-Elysées Théâtre in Paris, winter of 1944. It was a cold December evening, and coal was not yet making its way into Paris. The members of the orchestra wore overcoats on stage, and some of them had muffs into which they stuck their hands whenever possible. As the audience breathed, clouds of vapor ascended: it was that freezing.

By the time the concert was over the temperature inside the hall had risen quite a few degrees, and the emotional temperature was sizzling. The conductor was Charles Munch, not yet known in America except through hearsay and a few records. He was tall, suave and handsome then, as he is tall, suave and handsome now. He led a "Daphnis et Chloé" that was amazing in its color, vigor and brilliance; and one auditor wrote home to America that very night, saying that if the Boston Symphony were ever looking for a successor to Serge Koussevitzky, here was the man.

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This was about the only time that the auditor ever guessed right. Mr. Munch did come to America and did, in 1949, succeed Koussevitzky as leader of the Boston Symphony. And Wednesday night the cycle came to an end, appropriately and nostalgically with the Ravel second "Daphnis et Chloé" Suite.

It was Mr. Munch's last week with his orchestra in New York. He will conduct the Berkshire Festival this summer, and it may be that he will be back at some future time as guest conductor of the Boston Symphony. But this was his official good-by to the Wednesday subscribers, and on Saturday afternoon the skein will be cut for good as far as this city is concerned.

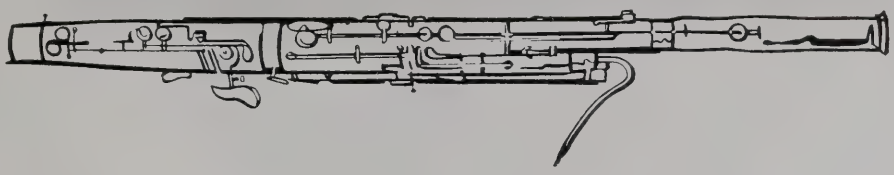
Instead of a retrospective concert, one that might have had one or more of the forty-six works he has introduced to New York, Mr. Munch chose to conduct three French scores with which he has long been associated—and which, it safely can be said, he is unexcelled. They are "his" scores. These were, in addition to the Ravel, the Berlioz "Symphonie Fantastique" and the Debussy "La Mer."

It was the "Fantastique" that caused a sensation when Mr. Munch directed it with the New York Philharmonic shortly after the war. Wednesday night's performance was equally sinuous and hair raising. As for the Debussy and Ravel, they were in the great traditions of the orchestra (for those were also two of Koussevitzky's specialties), and those traditions were fully upheld.

Naturally Mr. Munch leads the impressionist scores in quite a different manner than Koussevitzky used to. With Koussevitzky it was all color, personality and tone. Mr. Munch, in this kind of repertory, also has personality and color, but he brings to it a degree of controlled classicism that is most unusual.

(Continued on page 1436)





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NADIA BOULANGER, *Guest Conductor*

LILI BOULANGER Du Fond de l'abîme (Psalm 130)

LILI BOULANGER Ils m'ont assez opprimé (Psalm 129)

LILI BOULANGER La Terre appartient à l'Éternel (Psalm 24)

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MASONIC FUNERAL MUSIC, Koechel No. 477

By Wolfgang Amadeus Mozart

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Mozart composed his *Maurerische Trauermusik* on the death of two fellow Freemasons, the Duke Georg August von Mecklenburg-Strelitz and Franz Count Esterházy von Galantha. It was accordingly played at a memorial service for the two notables on November 17, 1785.*

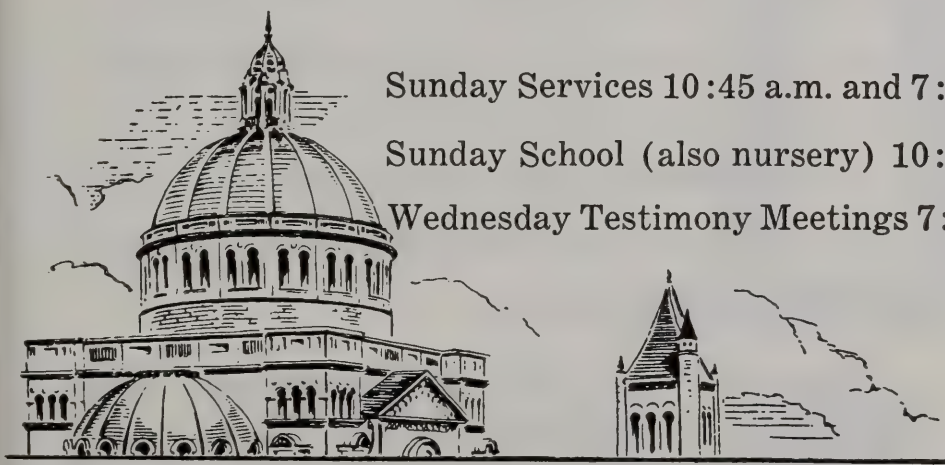
The music was scored for 2 violins, viola, bass, 2 oboes, 1 clarinet, 3 basset horns or French horns, and contra-bassoon. The contra-bassoon part is indicated as not obligatory. In the present performances, 2 basset horns and a bassoon are used.

It was first performed at these concerts October 5–6, 1951. There were performances on April 3–4, 1959, in memory of Jerome D. Greene.

THE movement is an adagio in common time. The woodwinds have the burden of the introduction with a melody in a restrained mourning of C minor, more moving and personal than a formal ceremonial might have prompted. At the twenty-fifth bar, the oboes and clarinet (soon to be joined by the wind choir) intone a chorale of

* The work was listed by Mozart as composed "in the month of July, 1785," but his two brother Masons died on November 6 and 7 respectively. Alfred Einstein surmises that Mozart, making a later notation of the score, "simply forgot," being much preoccupied at the time with *Figaro*.

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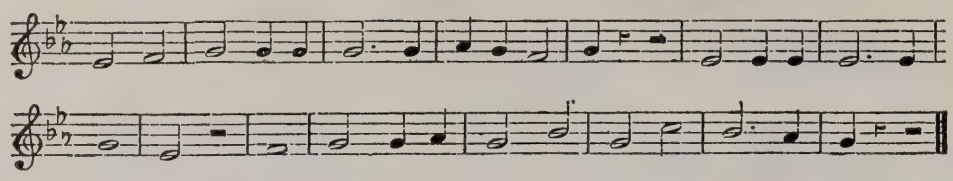
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sombre ritual suggestion, with accompanying chords from the lower



strings and a continuing violin filigree. Mozart must have known Bach's chorale preludes; the cantus firmus here serves as a slow march. The melody of the introductory part returns to close this gentle slow movement pianissimo.

• •

Otto Jahn summed up the work neatly when he wrote: "Mozart has composed nothing finer than this short Adagio in technical treatment, sense of color, earnest feeling and psychological truth. It is the musical expression of that manly calm which gives sorrow its due, and no more than its due, in the presence of death."

Mozart, being a fatalist, never gave death more than its due. When his mother died in Paris, he wrote to his father from there July 9, 1778: "After you have first given away to natural and only too well justified tears and anguish, you will eventually resign yourself to the will of God and worship His unsearchable, unfathomable and all-wise providence.

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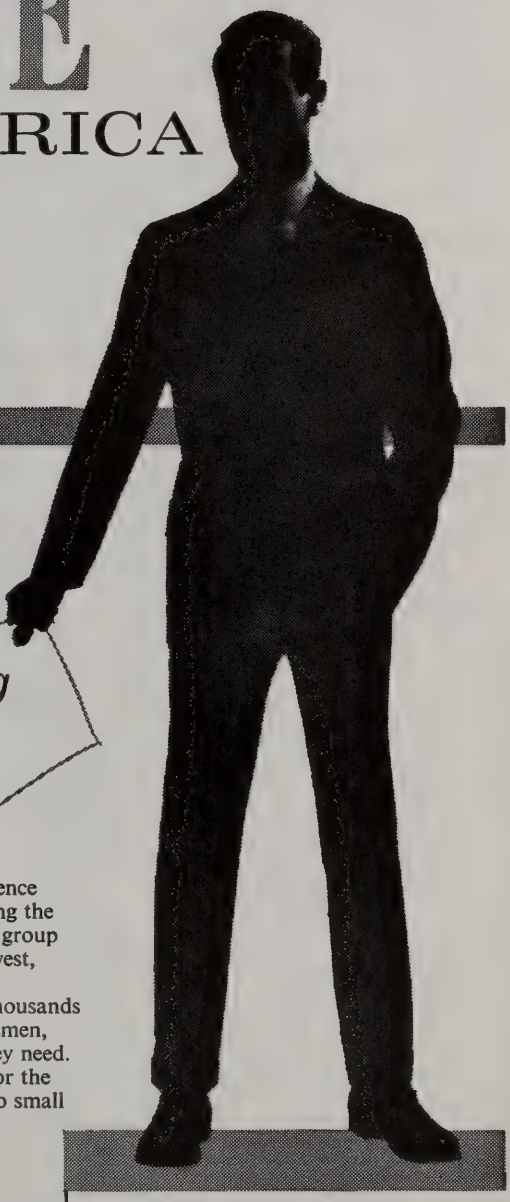
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. . . I have indeed suffered and wept – but what did it avail, so I have tried to console myself, and please do so too, my dear father, my dear sister! Weep, weep, but take comfort at last. Remember that almighty God willed it thus – and how can we rebel against Him?"

Two years after composing the *Masonic Funeral Music,* Mozart again wrote his thoughts upon death in a letter to his father, April 4, 1787: "Since death (properly speaking) is the true end of our life, I have made myself so acquainted during the last two years with this, our best and truest friend, that its aspect has no more terrors for me; nothing but peace and solace! And I thank God for enabling me to discern in death (you will understand me) the key to our true blessedness. I never lie down in bed without remembering that perhaps, young as I am, I may never see another day; and yet no one who knows me can say that I go about moody or gloomy. For this blessing I thank my Maker every day and desire nothing more than to share it with my fellow men."

This calm submission to his destiny and his Maker might not have pleased a priest of his church at the time, who would have preached, not complete resignation, but repentance and fear of God. Mozart, like his father, was true to his upbringing in the Roman belief, but, also like his father, he had no great respect for the ministers of the church. Both had recently espoused Freemasonry, a free-thinking

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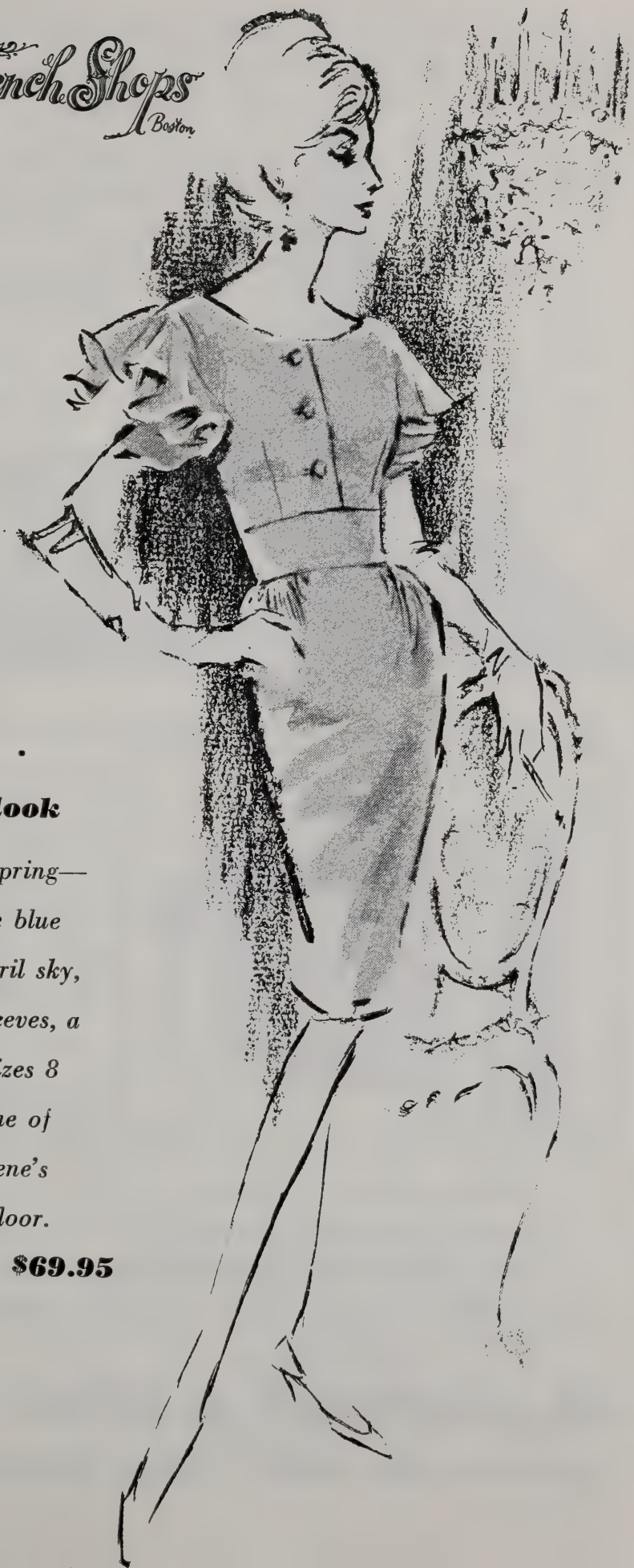
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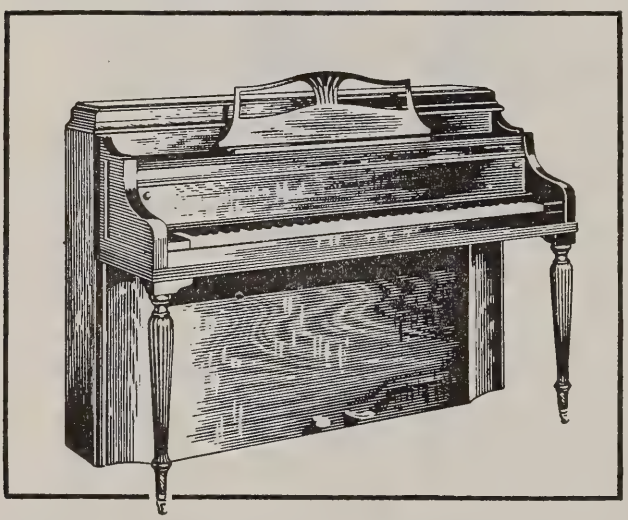
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movement, a reaction to dogma, which was by no means wholly approved by the Roman Catholic hierarchy. Mozart was a simple and whole-hearted believer. It would never have occurred to him to discuss the nature of the Deity or to analyse his faith. Such matters were accepted without question. He was deeply drawn by the ideals of Freemasonry, as is amply proved by *The Magic Flute* or by this Adagio, or by much other music which he wrote for his Lodge.

He must surely have welcomed a blood brotherhood which would have put him on an equal footing with a Duke and a Count in contrast to his lowly standing as a mere musician in the society of his time. Being a realist with a sense of humour, he was dazzled neither by the pomp of churchly office, as exemplified in his haughty employer, the Archbishop of Salzburg, nor by the mummery of the Masons. He privately made fun of both, while his acceptance of what they stood for was unimpaired.



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SYMPHONY NO. 5, "REFORMATION," IN D MINOR, *Op.* 107

By FELIX MENDELSSOHN-BARTHOLDY

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

Mendelssohn composed his "Reformation" Symphony between the autumn of 1829, and April, 1830 and first performed it at a concert in the *Singakademie,* Berlin, November 15, 1832. The score was published posthumously in 1868 and, performed in many cities in that year, was first heard in the United States at a concert of the Handel and Haydn Society in the Boston Music Hall on May 9, Karl Zerrahn conducting. The symphony has been performed at the concerts of this Orchestra January 20, 1882, November 2, 1883, March 12, 1886, January 2, 1920, March 29, 1945, February 10–11, 1950, and October 11–12, 1957.

The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings. A serpent doubling a contra-bassoon is indicated in the last movement.*

* The serpent, obsolescent at that time, was used in the sixteenth and seventeenth centuries to accompany plainsong in churches. Marin Marsenne, in his "*Harmonie Universelle*" (1636–37) claimed that the serpent, even when played by a boy, could well support "the voices of twenty robust monks." It may have been on account of the religious association that Mendelssohn introduced the serpent in the bass of his orchestra for the chorale (however, he used a serpent in his "Sea Calm and Prosperous Voyage," and also in his "St. Paul"). The serpent, once a popular brass bass (to which family it belongs by virtue of its cup mouthpiece) was last heard in military bands, but was abandoned, largely because it was so awkward to carry. Cecil Forsyth, in his invaluable book on orchestration, describes its legendary virtues and obvious deficiencies, and concludes: "The old instrument presented the appearance of a dishevelled drain pipe which was suffering internally." Now, the serpent is to be found in glass cases, seen but not heard. There are two specimens in the Casadesus Collection of the Boston Symphony Orchestra.



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When Mendelssohn composed his "Reformation" Symphony in North Wales in September, 1829, he had in mind the celebration planned in Germany for the following year of the Tercentenary of the Augsburg Confession, the drawing up of the Constitution of the Protestant faith in June, 1530. The composer used in the introduction to the first movement the so-called "Dresden Amen," otherwise known to us as the cadence of the Eucharist motive in Wagner's *Parsifal.* Each composer had undoubtedly heard, while living in Dresden, this response of Roman Catholic sources, then familiar in the churches of the Saxon capital. It exists in two forms, and the cadence with the familiar rising sixths was used by both composers. The chorale attributed to Luther, *"Ein' feste Burg ist unser Gott,"* becomes the subject of the introduction to the Finale. It appears at the beginning, first heard from the solo flute. It undergoes proud returns in the body of the movement, in augmentation. The old chorale melody which Mendelssohn resurrected differs from the form familiar to us in Bach's arrangement of the chorale and his Cantata based upon it. When the "Reformation" Symphony was generally made known to the musical world in 1868, enthusiasts first remarked that the use of the Roman Catholic response, the "Dresden Amen," in the introduction to the first movement was followed by an Allegro con fuoco of "ferocious

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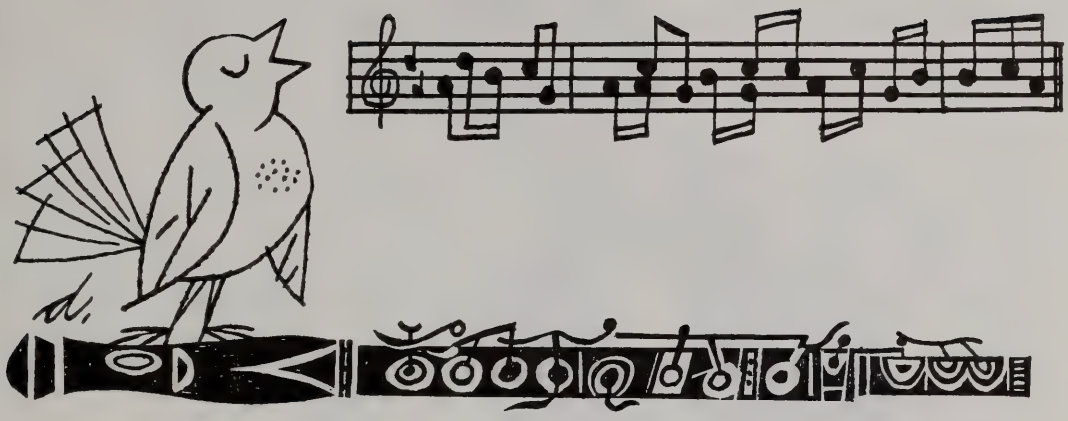
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sectarian struggle." The emergence and ultimate prevalence of the chorale at the end of the Symphony fitted into their picture, but the airy middle movement did not. They could do no better than point to the fact that Mendelssohn had not specifically called it a "scherzo" in his score.

When the celebration of the anniversary failed to take place in 1830, Mendelssohn was apparently relieved. He wrote to Dorn in June: "Perhaps it is as well for some reasons that the performance has been postponed, for it occurred to me afterwards that the chorale part and the other Catholicisms would have a strange appearance in a theatre, and that the Reformation song would not sound very well at Whitsuntide."

One curious fact about Mendelssohn the composer, often remarked by his friends, was his ability to carry a new score in his head, remembered in every detail. Mendelssohn's friend Eduard Devrient has written in his "Recollections" of Mendelssohn that the composer talked over the plan of the "Reformation" Symphony freely in the year of its composition and played the leading subjects to him. "With the greatest

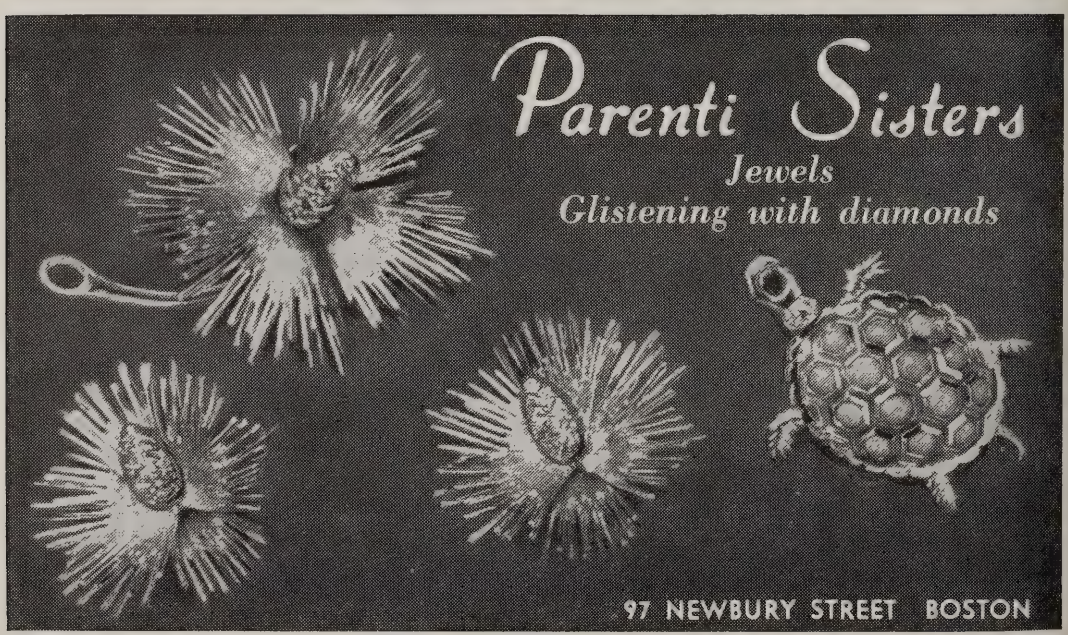
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expectations I saw the work arise. In this work he tried a strange experiment in writing down the score, which I had scarcely deemed practicable. It is well known that scores are generally written by noting down only the bass, the leading phrases and effects in their appropriate lines, thus giving a complete outline of a movement, and leaving the remainder of the instrumentation to be filled in afterwards. Felix undertook to write bar by bar, down the entire score, the whole of the instrumentation. It is true that he never wrote out a composition until it was quite completed in his head, and he had played it over to those nearest to him; but nevertheless this was a gigantic effort of memory, to fit in each detail, each doubling of parts, each solo effect barwise, like an immense mosaic. It was wonderful to watch the black column slowly advance upon the blank music paper. Felix said it was so great an effort that he would never do it again; he discontinued the process after the first movement of the symphony. It had proved his power, however, mentally to elaborate a work in its minutest details."

The fact that Mendelssohn could so clearly visualize an unwritten score is not the only remarkable thing about the way he composed. The summer which produced the "Scottish" and "Reformation" Symphonies and the "Hebrides" Overture would surely have been a postponement of travel for any usual young man of twenty, whatever his abilities and ambitions. He then went to England as the first venture in his pil-



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grimage to see the world with the avowed purpose of generally broadening himself. Between visits to London, where he conducted and played the piano, he had time to travel about Scotland, taking in every historical relic, sketching scenery, and describing his experiences at great length in letters to his family in Berlin. During all this time he was being perpetually entertained and responded in kind. Where he found leisure to dream out his scores it would be hard to say. It is often true that a composer's outward life, although recorded in great detail, quite fails to account for the secret creative life of the artist.



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(Continued from page 1414)

It is the repertory in which he is most at home, and he has achieved identification with it. In some of the German repertory, for instance, he tends to rush. But his tempos in "La Mer" and "Daphnis et Chloé" are never very fast. Indeed, they are slower than those of many conductors.

But they never give the feeling of lagging. The phrasing is so idiomatic, the textures so right, that the music falls right into place. And the element of classicism—of form, objectivity, balance—is very refreshing in music that can, in less experienced hands, sound like disconnected blobs of color. Mr. Munch is not out to use the music as an orchestral spree. Rather, he uses the music as music.

Wednesday night was a special effort. The Boston Symphony was out to play as it never had played before and Mr. Munch must have been moved by the rising ovation he received on his entrance. At the end there were, of course, cheers. Mr. Munch did nothing more than bring forward his flutist, Doriot Anthony Dwyer, whose work had done so much to give "Daphnis et Chloé" its effect. There were no speeches and no encores. Mr. Munch bowed and bowed, and then left the stage.

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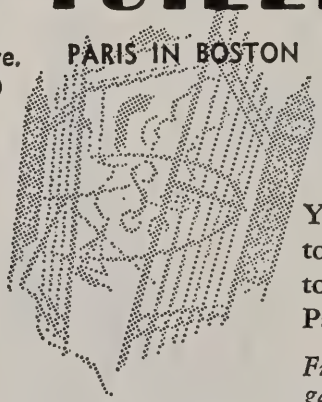
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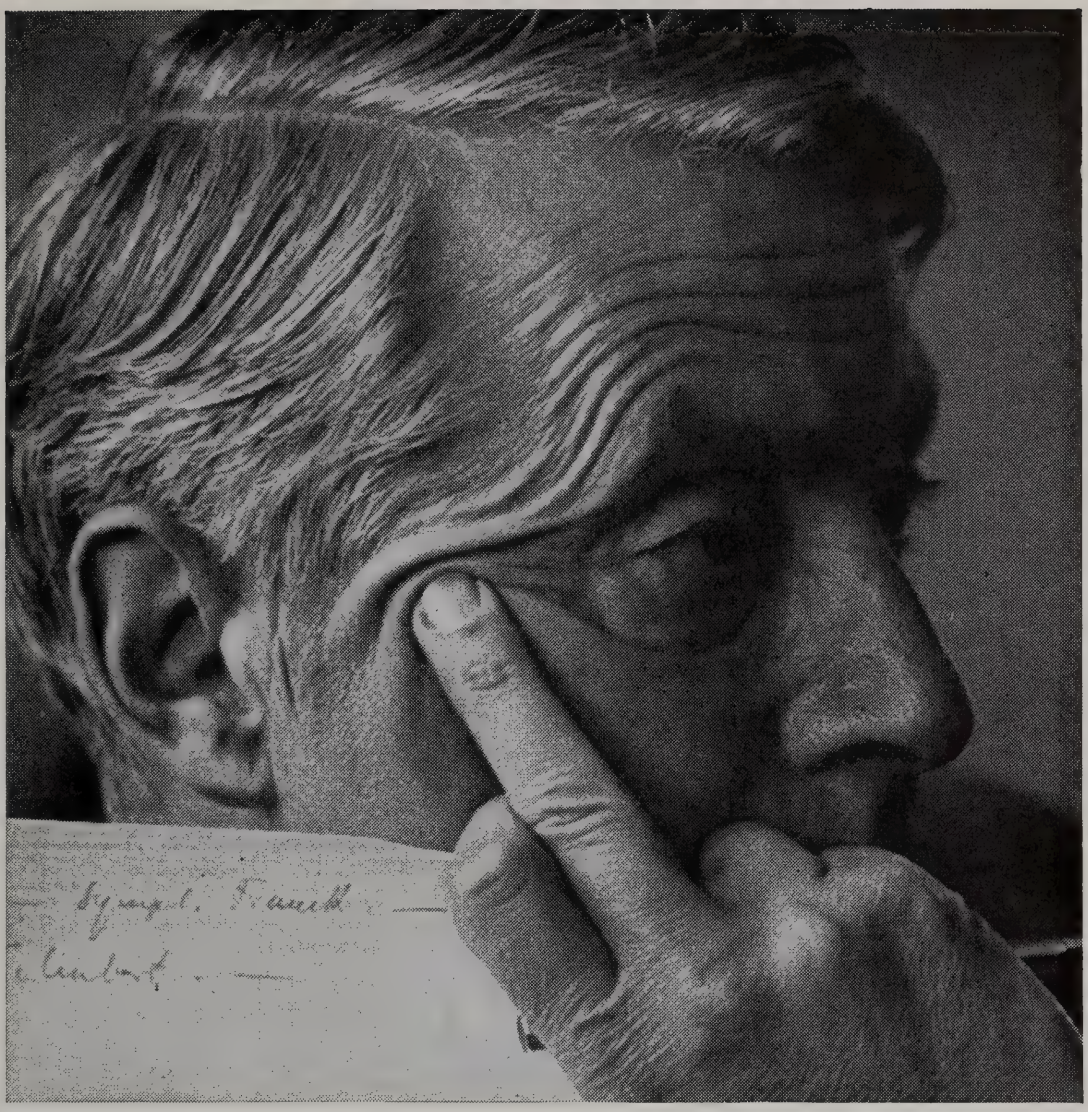


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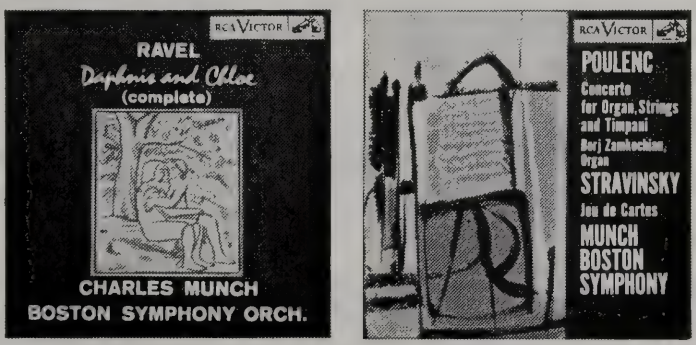
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By VIRGIL THOMSON

(*New York Times,* February 4, 1962)

NADIA BOULANGER, who will conduct the New York Philharmonic in four concerts beginning February 15, and who will later this year celebrate her seventy-fifth birthday, has for more than forty years been, for musical Americans, a one-woman graduate school so powerful and so permeating that legend credits every U. S. town with two things – a five-and-dime and a Boulanger pupil.

Her discovery by America occurred back in 1921 when three American students, all new to Paris, came upon her independently. The first of these, Melville Smith, is now director of the Longy School of Music in Cambridge, Massachusetts. The others were Aaron Copland, and the writer. All three found her so perfect a purveyor to their musical needs that they spread the news of her quickly throughout America.

She was 34 years old at that time and a stately brunette. She held professorships at the French National Conservatoire, at the École

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Normale de Musique and at the newly founded American Conservatory in Fontainebleau. She was also second organist at the church of the Madeleine and a member of score-reading committees for the Concerts Colonne (second oldest orchestra in Paris) and the Société Musicale Indépendente (the most advanced of the modern-music groups).

She had already suffered bereavement, including that of her sister Lili, a composer of unquestioned gifts for whom she still wears mourning. Already, too, she had renounced all worldy desire for personal fulfillment as a woman or as a composer, devoting herself solely to her remaining parent and to nurturing the musical young. And she was already enmeshed in that schedule of seeming overwork that she has maintained without fatigue to this day, quite commonly receiving students as early as seven in the morning and as late as midnight.

In her fourth-floor apartment at 36 Rue Ballu she gave, still gives, private lessons in all the chief musical branches — piano-playing, sight-reading, harmony, counterpoint, fugue, orchestration, analysis and composition. There, too, among the 1900 furniture and the mortuary



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mementos of her father, who had also been a professor at the Conservatoire, and of her beloved sister, first woman ever to win the Prix de Rome, she held her organ classes at a built-into-the-parlor instrument of two manuals and full pedal keyboard.

And there, of a Wednesday afternoon, took place weekly gatherings of pupils (strictly by invitation) at which the most modern scores of the time (by Stravinsky and Schoenberg and Mahler) were analyzed and played on the pianoforte, and the rarest madrigals of the Renaissance (by Monteverdi, Luca Marenzio and Gesualdo di Venosa) were sung in class. At the end of each session copious cakes were served and tea poured with frightening accuracy by the constantly trembling hand of Mademoiselle Boulanger's aged, roly-poly and jolly Russian mother, the Princess Mychetsky.

Within the first decade of Boulanger's discovery by America, there came as students to this consecrated circle of pedagogy and high musical thought Walter Piston, Herbert Elwell, Roy Harris, Roger Sessions, Douglas Moore, Theodore Chanler and Elliott Carter. There also passed through her masterful teacher's hands during the Nineteen Twenties and Thirties Robert Russell Bennett, Arthur Berger, Marc Blitzstein, Paul Bowles, Israel Citkowitz, David Diamond, Irving Fine,

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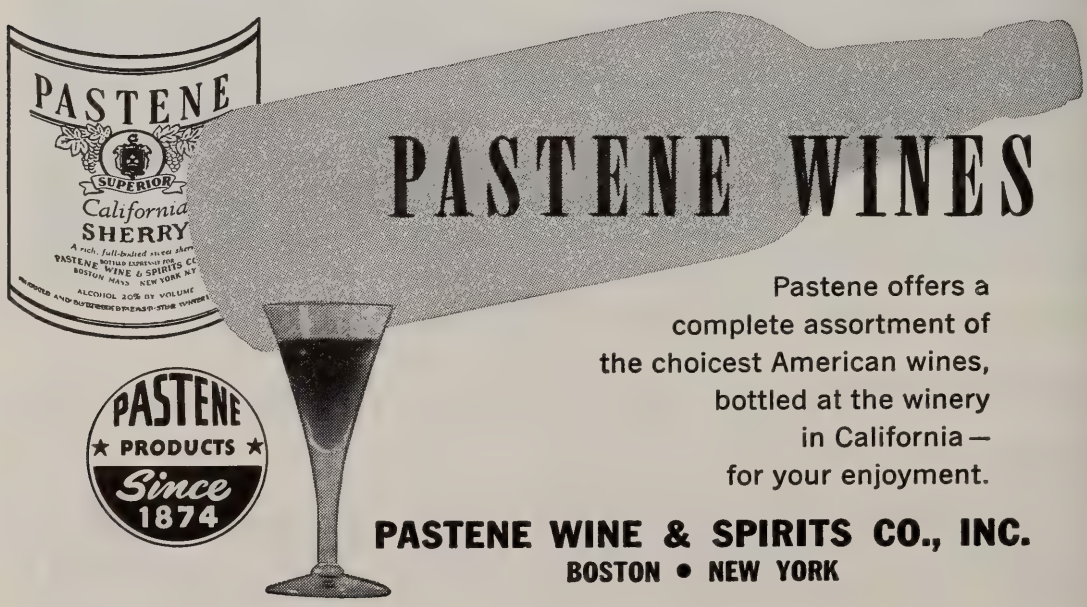
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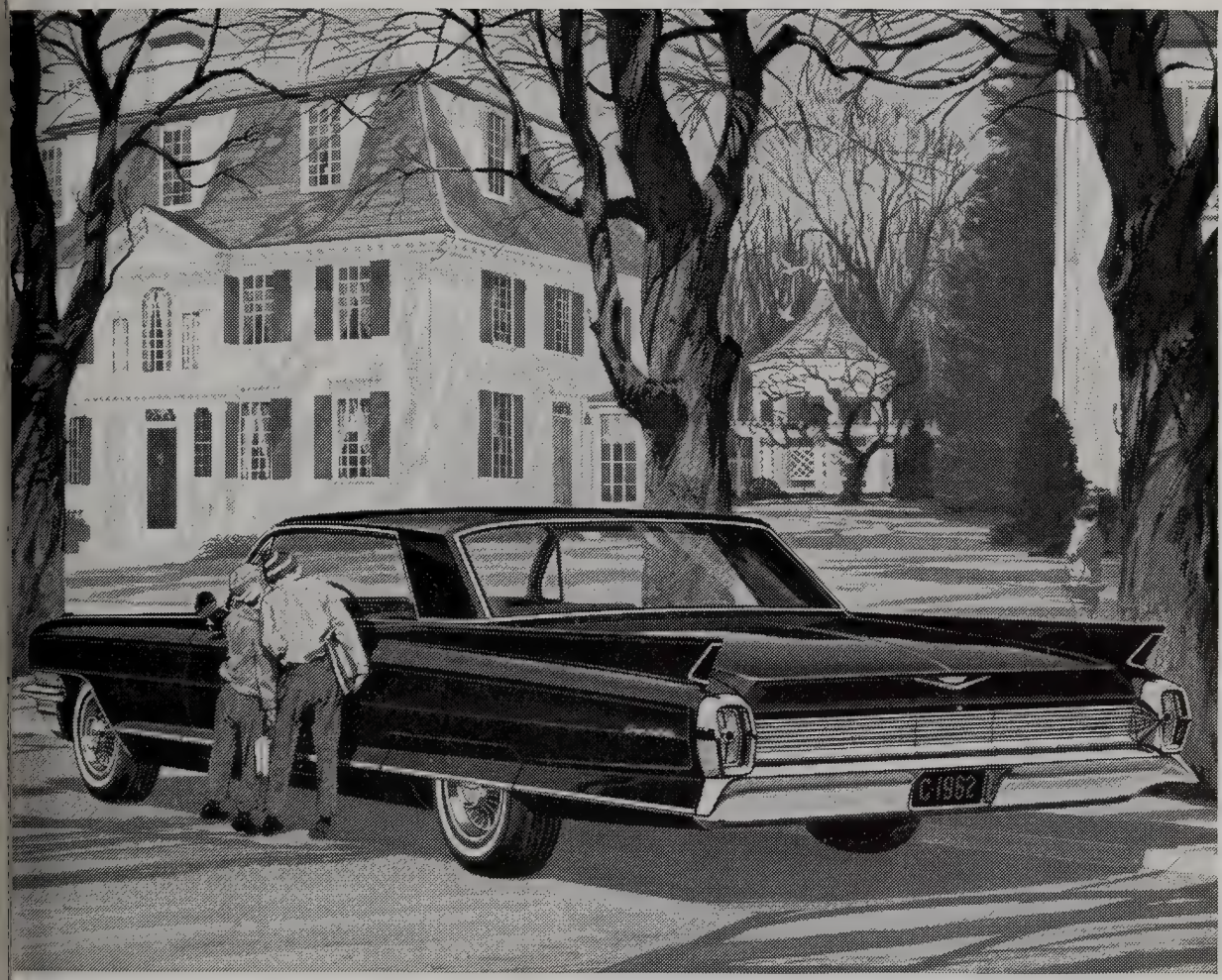


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Ross Lee Finney, Peggy Glanville-Hicks, Alexei Haieff, John Lessard, Harold Shapero, Elie Siegmeister, Howard Swanson, Louise Talma and John Vincent. George Gershwin she refused to teach lest rigorous musicianship, acquired at 30, might impede his natural flow of melody.

For she could not conceive, still does not admit, that musical training without rigor can be of value. Herself a product, on the French side, of musician-ancestors of the highest professional standing who go back into the eighteenth century, she favors a no-nonsense approach to the musical skills and a no-fooling-around treatment of anyone's talent or vocation. As a Russian woman, on her mother's side, she is furiously loyal to her students, deeply affectionate and relentlessly maternal. By both national standards she insists that every composer must be a musician and every musician, at least by training, a composer.

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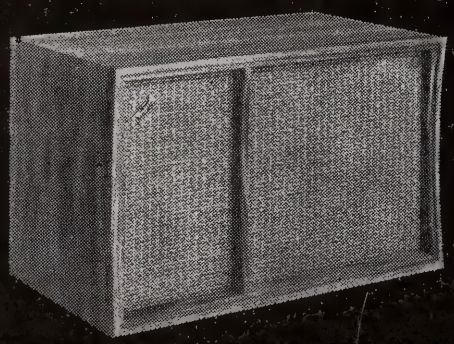
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"The performances are both magnificent, and the recordings are sensational."

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Poulenc is generally acknowledged to be France's greatest living composer. And the "Gloria," first performed this January, has already been chosen as the best choral work of 1960-61 by the Music Critics Circle of New York. Angel's world-premiere recording has been received with phenomenal enthusiasm by the leading critics. Here are just a few of their comments:

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"The performance is all that the music merits ...I find this music so completely and utterly grand that I am hard put to find words to describe my reactions to the reader..."

"This disc should qualify for anyone's 'best of the year' list and I strongly urge the listener in search of great, unhackneyed music, thrillingly performed in brilliant stereo sound, to add the *Gloria* to his collection."

Herbert Glass, THE AMERICAN RECORD GUIDE

"This new composition ranks with the finest of Poulenc's major creations..."

—Allen Hughes, THE NEW YORK TIMES

There seems little more that we might add. Angel is proud of the privilege of presenting this truly memorable album.



For all her authority and high recognition in the French musical establishment, her greatest influence has been on foreigners. Jean Françaix is almost her only French composer-pupil of international standing. The other French composers of our century have been taught by Fauré, by André Gedalge, by Charles Koechlin and, during the last two decades, prodigiously by Olivier Messiaen. But it was Boulanger who formed, in addition to literally hundreds of Americans, the Russian Igor Markevitch, the English Stanley Bate and Lennox Berkeley. And she powerfully influenced by her teaching the great Rumanian pianists Dinu Lipatti and Clara Haskil.

If today there are fewer Americans than formerly in her immediate entourage, they have been replaced by fantastically gifted Turks, Iranians, Lebanese, Indians and Egyptians. Being midwife to developing musical nations would seem to be her basic role.

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She told the first Americans who came to her that they would find no model in Western Europe for their growing pains, and very little sympathy. On the other hand, she maintained, America in the Nineteen Twenties was very much like Russia in the Eighteen Forties, bursting with inspiration but poorly trained. Strict training and real musicianship needed to be inculcated without injury to the music-writing urgencies. These it was important to establish early in daily habit, like the bodily functions, so that difficulties of unaccustomed musical exercise would not be uselessly added to the labor of creation.

Her teaching of the musical techniques is therefore full of rigor, while her toleration of expressive and stylistic variety in composition is virtually infinite. She does not, however, encourage her students in twelve-tone-row composition, which she considers to be a form of musical "speculation," in the philosophical sense of the word, rather than a road to expression. She has found that Stravinsky, whose "genius" has already protected him through many another perilous adventure, experimenting with it in his seventies is not reproachable. Nor can she find it in her heart to blame the young Pierre Boulez for faroutness, considering the phenomenal brilliancy of his mind and the impeccable nature of his musical ear. She does believe, however, that serial dodecaphony is in general a musical heresy and that its influence risks

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creating as permanent a division among musicians in the West as the Protestant Reformation did among Christians.

All this, the musical Left might easily answer, is also "speculation." And if the young need lessons in traditional music-making, as Boulez himself admits, then these can be accepted from any competent musician, even from Nadia Boulanger. But competence at teaching the musical disciplines and a conservative-to-tolerant attitude toward students' compositions do not fully explain the vast musical influence she has exercised over the last forty years.

The real utility of this remarkable woman would seem to be not in her mastery of musicianship or in her devotion to high standards, virtues that are not hers alone. What she does possess to a degree rarely matched is critical acumen. She can understand at sight almost any piece of music, its meaning, its nature, its motivation, its unique existence; and she can reflect this back to the student like a mirror.

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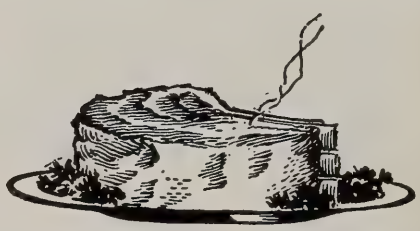
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She may eventually ask if the author does not perhaps find the whole

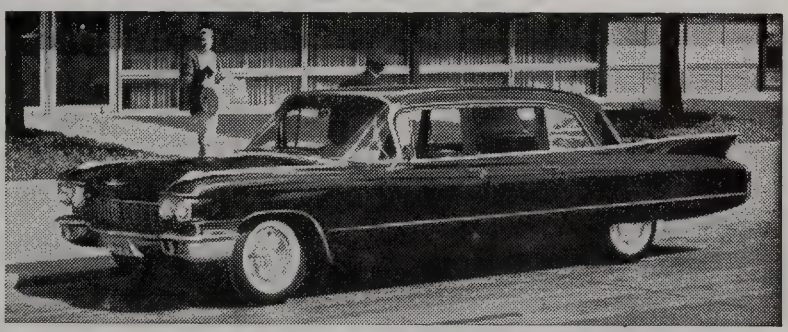
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work underdeveloped, or overextended. She may point out the stylistic sources of its material and how these have been not at all considered, may even have been gravely contradicted, by their harmonic treatment.

Throughout the session she will have perceived music avidly and with pleasure, described it quickly, diagnosed its needs with humility.

About these needs the student can always argue, either right then with her or later with himself. Anyone who allows her in any piece to tell him what to do next will see that piece ruined before his eyes by the application of routine recipes and of bromides from standard repertory. The student who seeks his remedies at home, alone, will grow in stature. And she will wrestle with him in talk week after week, building up his strength for him as he himself wrestles his musical ideas into clarity and coherence.

Writing music, as Boulanger understands it, is exactly like writing a letter. It can come painfully or with ease; but it must come from the heart, and it must communicate. Speaking "from the heart," let us add, means speaking only for oneself. Nobody can write your music for you.

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In the long run, learning to write music under Boulanger's care is a matter of training the hand and ear, and of establishing the custom, the habit, of giving birth to musical works. It is as simple as that and as utterly valuable, particularly so in countries where giving birth to musical works has become intensely urgent but is not yet a routine or schooled procedure.

Preconceiving the kind of works her pupils are to write was never the Boulanger method. Nor does she encourage it in her students either. Strictness and premeditation, in her book, are for training circumstances only, like a dancer's exercises at the bar. The creative act should be free, a gratuitous communication or, as Tristan Tzara put it once, "a private bell for inexplicable needs."

That way, she believes, lie all the possibilities there are of originality, of individuation, of truth and of humane expressivity. Any other approach to the creative act in music, according to Nadia Boulanger, is timid, conformist and artistically dishonorable.

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Certainly the intensity of her belief and the speed of her musical understanding have filled the non-French world with musicians grateful to France on account of her. The honors being offered her here are not her first. She has led the Philharmonic before; and she has conducted, too, the Boston Symphony, the Philadelphia Orchestra, the Royal Philharmonic of London, the best Parisian orchestras and many others. She has taught at Harvard, at Santa Barbara and in Baltimore.

Nowadays she travels constantly, especially behind the Iron Curtain to Poland, Rumania and Hungary, though she is by no means a Communist, being by firm conviction both Catholic and Royalist. What she likes to observe there is the way music survives under political change.

Countries large and small, new and old, are grateful to her, though perhaps the newer countries use her powers best. And America, it would seem, must be considered musically a new country. At least it is not a long-ago-matured one like France or Germany, Italy or England, though it ripened musically before any other country in this hemisphere except Brazil.

All this is part of the Boulanger world-picture. She is a one-woman

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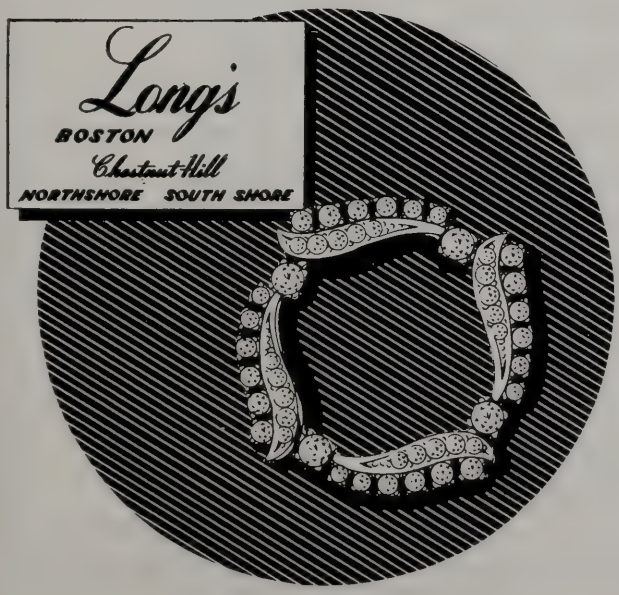
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Born in Paris, August 21, 1893; died in Mézy, Seine-et-Oise, March 15, 1918

Lili Boulanger composed her settings of three Psalms in Rome in 1916.

Psalm 130 is dedicated *"à la mémoire de mon cher Papa."* It is scored for the following orchestra: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, and contra-bassoon, 4 horns, 3 trumpets, 4 trombones, tuba bass drum, cymbals, tam-tam, celesta, 2 harps, organ and strings.

Psalm 129 requires almost the same orchestra, with the omission of the organ and one trombone.

Psalm 24 is dedicated *"à Monsieur Jules Griset."* The orchestra, without strings, consists of 4 horns, 3 trumpets, 4 trombones and tuba, timpani, harp and organ.

Music in the Boulanger family is traceable as far back as the end of the eighteenth century, when Frédéric Boulanger entered the

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- DEMONSTRATIONS by chamber groups in primary and secondary schools.
- LECTURES by Mr. Senturia and the Orchestra at conservatories and universities.
- INFORMAL MEETINGS with Mexican students.

At the present time, $35,000 has been raised toward the total budget of $50,000. Additional support is needed immediately to assure the success of this vital project. All contributions to the Pierian Sodality of 1808 are deductible for tax purposes and may be sent to Mr. Albert K. Webster, Mexican Tour Manager, Harvard–Radcliffe Orchestra, Paine Hall, Harvard University, Cambridge 38, Massachusetts.

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DR. HENRY SWOBODA
as Conductor beginning in September, 1962

Conservatoire in 1797, the fifth year of that institution, and took the first prize in cello. His young wife also took a prize in singing in 1809, became a star at the *Opéra-Comique,* and was the first to sing the title role in *La Dame Blanche.* Her son Ernest composed operas in which his mother sang, was himself a tenor and taught singing at the *Conservatoire* for twenty-seven years. Ernest married a young Russian girl who sang, though seldom in public. Two daughters were the result of their union – Nadia and Lili (Marie-Juliette) Boulanger.

Nadia Boulanger entered the *Conservatoire* and won honors in every department of composition as well as for organ. Competing for the *Prix de Rome,* she was awarded only the second prize, no doubt because the first prize for a woman was considered out of the question. She was then twenty, and her sister, six years younger, was already an accomplished musician.

Lili Boulanger, so Paul Landormy records,* could read rounds from the parts at two, and at five sang the songs of Fauré to the master's accompaniment. She began to study harmony at the age of six with Chapuis, but her delicate health forbade systematic study until she was sixteen. Until then she developed musically under the loving care

* *Musical Quarterly,* October, 1930.

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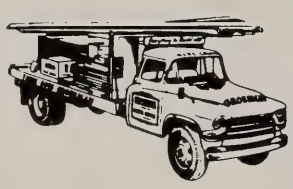
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and instruction of her mother and sister. "She played piano, violin, cello and harp for her own amusement. She read music at sight. She improvised."

At sixteen she resumed her courses, studying with Caussade and Vidal. At twenty she entered the *Concours de Rome* and took the first prize with her Cantata, *Faust et Hélène*. In the Villa Medici at Rome she wrote *Clairières dans le Ciel* (Jammes), *Les Reflets* (Maeterlinck), a *Pie Jesu*, and what was to be her largest and most ambitious undertaking, *Trois Psaumes*. When the world went to war, she returned to France. She continued to compose, but also, together with her sister, devoted her energies to the Franco-American Committee. Her energies were limited for her health became progressively worse. She gave up her war work and moved to the country, but she never ceased composing. When she died in 1918, many manuscripts, some completed, more uncompleted, lay on her table.

One can only wonder what achievements this girl, so apt, so brilliant, above all so visionary, might have reached had she lived beyond the age of twenty-four. It is surely with this sense of wonder in her heart that her sister has held the young composer of infinite promise in vivid memory through many years.

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Du fond de l'abime, je t'invoque, Iahvé.	Out of the depths have I cried unto thee, O Lord.
Ecoute ma prière. Que tes oreilles soient attentives aux accents de ma prière: Du fond de l'abîme je crie vers toi: Adonaï, écoute ma voix.	Lord, hear my voice: let thine ears be attentive to the voice of my supplications: Lord, hear my voice.
Si tu prends garde aux péchés, qui donc pourra tenir en présence de Iahvé? Du fond de l'abîme, je t'invoque.	If thou, Lord, shouldest mark iniquities, O Lord, who shall stand? Out of the depths have I cried unto thee, O Lord.
Mais la clémence est en toi, afin que l'on te révère.	But there is forgiveness with Thee, that Thou mayest be feared.
Mon âme espère en Iahvé; je compte sur sa parole plus que les guetteurs de la nuit n'aspirent au matin. La clémence est en Iahvé.	I wait for the Lord, my soul doth wait, and his word do I hope. My soul waiteth for the Lord more than they that watch for the morning: I say, more than they that watch for the morning.
J'espère en toi, j'espère en ta parole. Car en Iahvé est la miséricorde et l'abondance de la délivrance. C'est lui qui délivrera Israël de toutes ses iniquités: Israël espère en la clémence de Iahvé.	Let Israel hope in the Lord: for with the Lord, there is mercy, and with Him is plenteous redemption. And He shall redeem Israel from all his iniquities.

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Ils m'ont assez opprimé dès ma jeunesse: Qu'Israël le dise:

Many a time have they afflicted me from my youth, may Israel now say:

Ils m'ont assez opprimé dès ma jeunesse. Mais ils ne m'ont pas vaincu.

Many a time have they afflicted me from my youth; yet they have not prevailed against me.

Des laboureurs ont labouré mon dos. Ils y ont tracé de larges sillons.

The plowers plowed upon my back: they made long their furrows.

L'Eternel est juste. Il a coupé les cordes des méchants.

The Lord is righteous: he hath cut asunder the cords of the wicked.

Qu'ils soient confondus et qu'ils reculent, tous ceux qui haïssent Sion.

Let them all be confounded and turned back that hate Zion.

Qu'ils soient comme l'herbe des toits qui sèche avant qu'on ne l'arrache.

Let them be as the grass upon the Housetops, which withereth afore it groweth up:

Le laboureur n'en rempli point sa main, Celui qui lie les gerbes n'en charge point son bras.

Wherewith the mower filleth not his hand; nor he that bindeth sheaves his bosom.

Et les passants ne disent point: la bénédiction de l'Eternel soit avec vous. Nous vous bénissons au nom de l'Eternel.

Neither do they which go by say, the blessing of the Lord be upon you: we bless you in the name of the Lord.

The Trustees, Dr. Munch, and the members of the Orchestra express their sincere thanks to those of you who have already joined the FRIENDS for this season.

It is our earnest hope that those who have not as yet joined the FRIENDS for this season will do so now.

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2 — MOZART — July 13: Serenade for 13 winds, Piano Concerto in C, K.503 (FRANK), "Prague" Symphony; July 14: String Divertimento, K.136, Sinfonia Concertante (POSSELT, DEPASQUALE), Musical Joke, Symphony in E-flat, K.543; July 15: Eine kleine Nachtmusik, Two-Piano Concerto (VRONSKY, BABIN), Suite — "Les Petits Riens," Symphony in G minor, K.550.

3 — MOZART — July 20: Masonic Funeral Music, "Paris" Symphony, Violin Concerto No. 5 (SILVERSTEIN), Sinfonia Concertante, K.297b; July 21: "Linz" Symphony, Piano Concerto, K.482 (CROCHET), "Jupiter" Symphony; July 22: "Haffner" Symphony, Requiem.

4 — July 27: DEBUSSY, "Printemps"; PISTON, Symphony No. 6; BRAHMS, Symphony No. 4. July 28: HANDEL, "Water Music"; HAIEFF, Symphony No. 3; BEETHOVEN, Piano Concerto No. 3 (JANIS). July 29 (MONTEUX): BEETHOVEN, Symphony No. 2; Arias (GRAY-MASSÉ, contralto); STRAUSS, Heldenleben.

5 — August 3: DEBUSSY, Three Nocturnes; HONEGGER, Symphony No. 5; SAINT-SAENS, Cello Concerto (MAYES); RAVEL, "La Valse." August 4 (STEINBERG): BEETHOVEN, Symphony No. 8; BRUCKNER, Symphony No. 8. August 5: BRAHMS, Haydn Variations; Martinu, Symphony No. 6; BEETHOVEN, Piano Concerto No. 5 (SERKIN).

6 — August 10 (ORMANDY): BEETHOVEN, Egmont Overture and Symphony No. 3; BARTOK, Concerto for Orchestra. August 11 (MONTEUX): WAGNER, "Meistersinger" Prelude; ELGAR, Enigma Variations; BRAHMS, Piano Concerto No. 2 (FLEISHER). August 12: RAMEAU, Suite "Dardanus"; FINE, Symphony; TCHAIKOVSKY, Symphony No. 6.

7 — August 17: KIRCHNER, Sinfonia (composer conducting); MENDELSSOHN, "Reformation" Symphony; BERLIOZ, "Harold in Italy" (DEPASQUALE). August 18 (ORMANDY): PROKOFIEV, Classical Symphony and Symphony No. 6; TCHAIKOVSKY, Piano Concerto No. 1 (ISTOMIN). August 19: SCHUBERT, Symphony No. 5; FOSS, Time Cycle (ADDISON; composer conducting); BRAHMS, Piano Concerto No. 1 (GRAFFMAN).

8 — August 24 (MONTEUX): WEBER, Overture, Euryanthe; HINDEMITH, Mathis der Maler; BRAHMS, Symphony No. 1. August 25: BERLIOZ, "Symphonie Fantastique"; DEBUSSY, "La Mer"; RAVEL, "Daphnis and Chloe," Suite No. 2. August 26: COPLAND, Quiet City; BEETHOVEN, Symphony No. 9.

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La terre appartient à l'Eternel et tout ce qui s'y trouve, la terre habitable et ceux qui l'habite.	The earth is the Lord's and the fulness thereof; the world, and they that dwell therein.
Car Il l'a fondée sur les mers, et l'a établie sur les fleuves.	For He hath founded it upon the seas, and established it upon the floods.
Qui est-ce qui montera à la montagne de l'Eternel et qui est-ce qui demeurera au lieu de sa sainteté?	Who shall ascend into the hill of the Lord? Or who shall stand in His holy place?
Ce sera l'homme qui a les mains pures, et le coeur net, dont l'âme n'est point portée à la fausseté et qui ne jure point pour tromper.	He that hath clean hands, and a pure heart; who hath not lifted up his soul unto vanity, nor sworn deceitfully.
Il recevra la bénédiction de l'Eternel et la justice de Dieu son Sauveur.	He shall receive the blessing from the Lord, and righteousness from the God of his salvation.
Telle est la génération de ceux qui Le cherchent, qui cherchent Ta face en Jacob.	This is the generation of them that seek Him, that seek Thy face, O Jacob, Selah.
Portes, élevez vos têtes, portes éternelles, haussez-vous, et le Roi de gloire entrera.	Lift up your heads, O ye gates; and be ye lifted up, ye everlasting doors; and the King of glory shall come in.

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Qui est ce Roi de gloire? C'est l'Eternel fort et puissant dans les combats.	Who is the King of glory? The Lord strong and mighty, the Lord mighty in battle.
Portes, élevez vos têtes, élevez-vous aussi, portes éternelles. Et le Roi de gloire entrera.	Lift up your heads, O ye gates; even lift them up, ye everlasting doors; and the King of glory shall come in.
Qui est ce Roi de gloire? C'est l'Eternel des armées, c'est Lui qui est le Roi de gloire, Eternel.	Who is the King of glory? The Lord of hosts, He is the King of glory, Selah.



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III. Adagio molto e cantabile
IV. Presto: Allegro
Allegro assai
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Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
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Quartet and Chorus: Allegro ma non tanto
Chorus: Prestissimo

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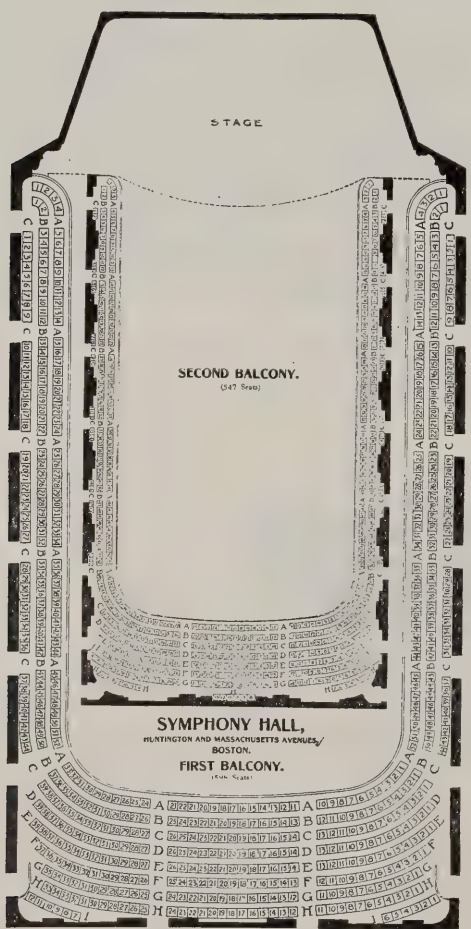
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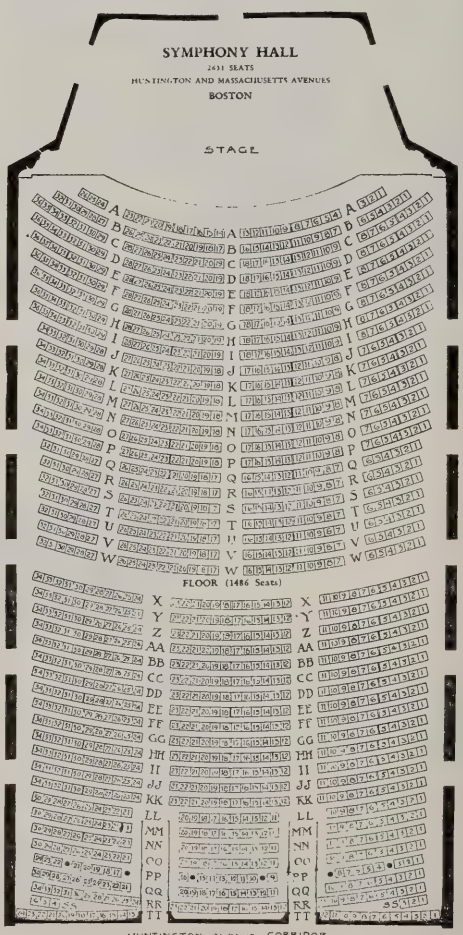
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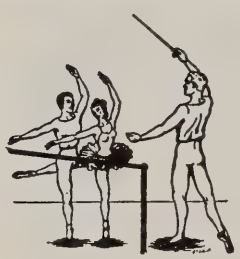
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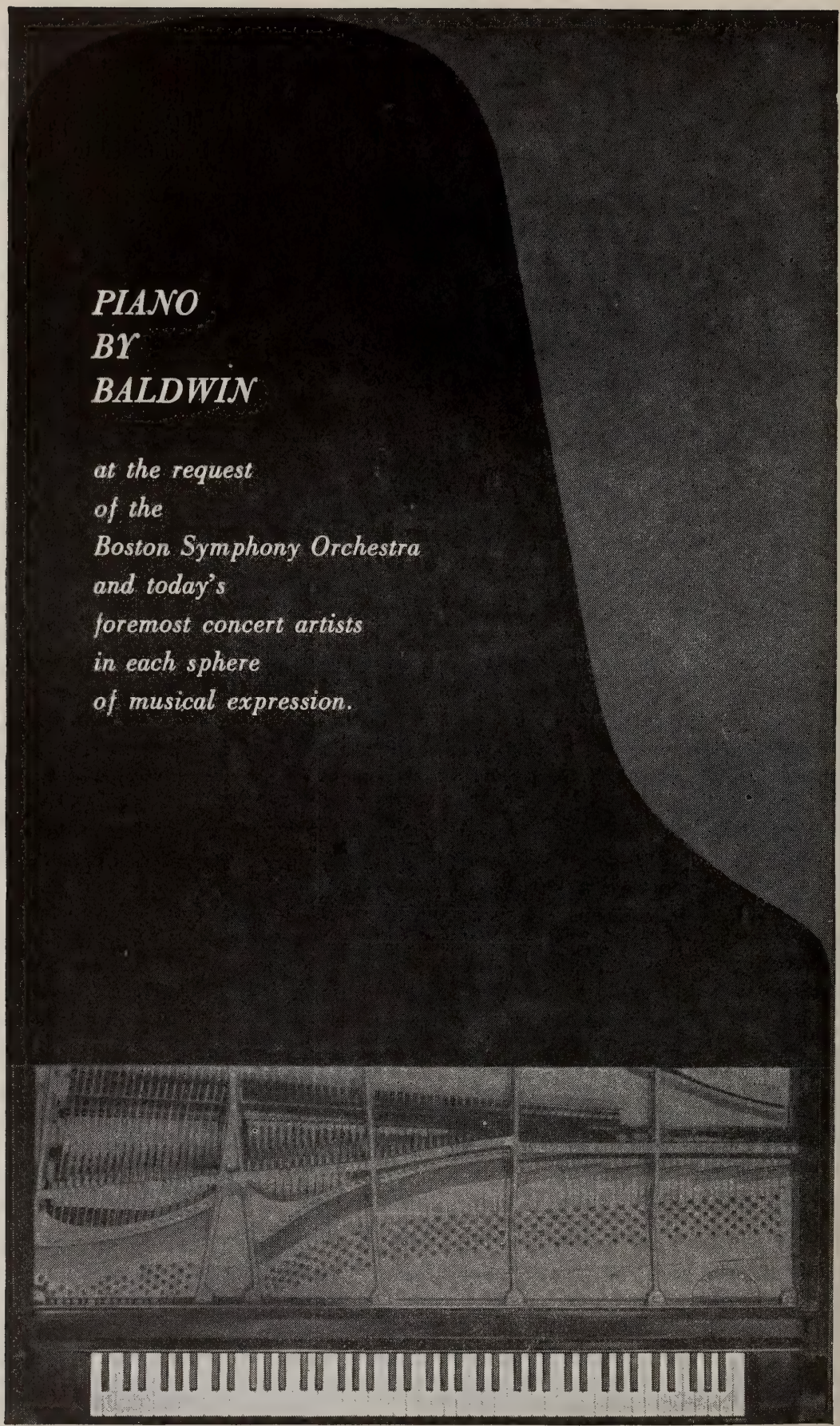
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☐ FRENCH NATIONAL ORCHESTRA, MAAZEL, Conductor	Sun. Aft., Nov. 4
☐ DIETRICH FISCHER-DIESKAU, Renowned Baritone	Wed. Eve., Nov. 14
☐ PITTSBURGH SYMPHONY, STEINBERG, Conductor with JEANNE-MARIE DARRE, Piano Soloist	Sun. Aft., Nov. 18
☐ FOO HSING CHINESE THEATRE from Formosa	Fri. Eve., Nov. 23
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☐ VIENNA OCTET, Leading Winds and Strings of Vienna Philharmonic	Tue. Eve., Jan. 22
☐ NETHERLANDS CHAMBER ORCHESTRA, SZYMON GOLDBERG, Conductor and Violin Soloist	Sun. Aft., Jan. 27
☐ CLEVELAND ORCHESTRA, SZELL, Conductor	Tue. Eve., Feb. 5
☐ ERICA MORINI, World Renowned Violinist	Wed. Eve., Feb. 13
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☐ GOLD AND FIZDALE, Celebrated Duo-Pianists	Sun. Aft., Mar. 31

EXTRA EVENTS (not included in Series) but available now only to subscribers:

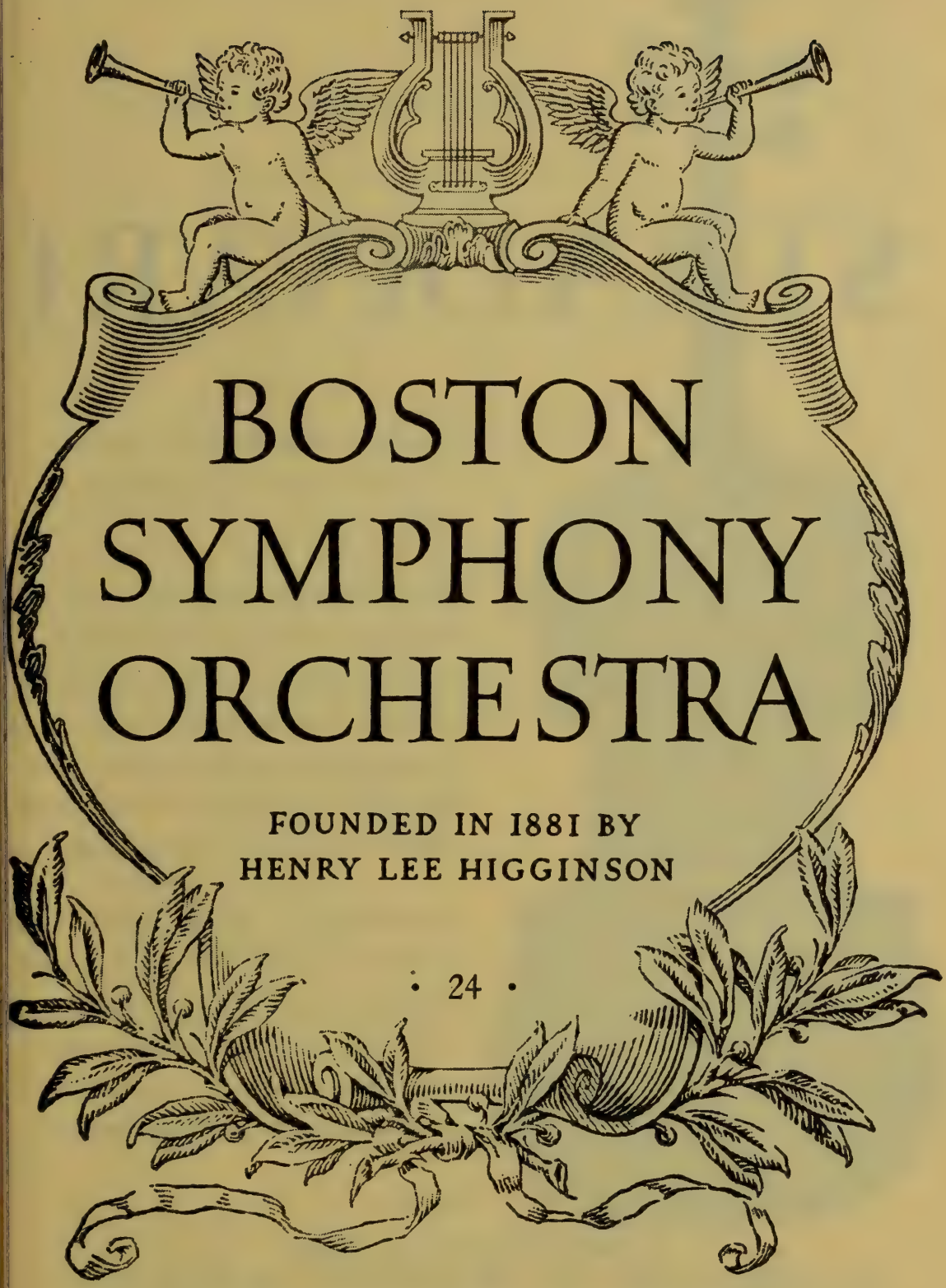
LENINGRAD PHILHARMONIC, MRAVINSKY, Conductor	($6, $5, $4, $3)	Thur. Eve., Oct. 18
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CONCERT BULLETIN

with historical and descriptive notes by

JOHN N. BURK

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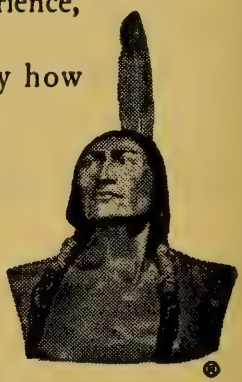


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EXHIBITIONS

The exhibitions shown in the Gallery through the past season were loaned by the following artists and associations:

New Hampshire Art Association (September 29–October 14)

Eliot O'Hara (Courtesy Doll and Richards, October 27–November 11)

Paintings by Subscribers, Friends, and Members of the Boston Symphony Orchestra (November 24–December 9)

Portraits and New England Landscapes (Courtesy Roger Curtis, Guild of Boston Artists, New England Artists' Group, Portrait Artists of New England (December 29–January 20)

Boston Institute of Contemporary Art (February 2–17)

Boston Society of Watercolor Artists (March 2–25)

The Gallery of Tyringham, Massachusetts (March 29–April 28)

Photographic portraits of each member of the Orchestra made by Milton Feinberg of Boris and Milton were shown through the season.

• •

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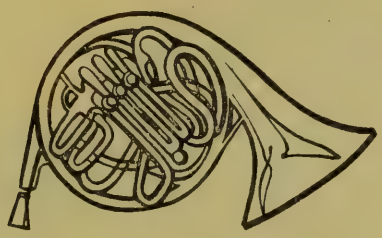
. .

MR. SIMPSON RETIRES

Gordon B. Simpson, who has been in charge of the Box Office for many years, has retired. Mr. Simpson has been a familiar figure to Symphony Hall audiences for forty-six years, for he first joined the Box Office staff in the autumn of 1916.

Mr. J. Robert Carr who has long been in charge of the box office at the Shubert Theatre replaces him.





FRENCH HORN: Great ancestor of the French horn—and, indeed, of all horns—was the *lur* of Bronze Age Europe, fashioned first from a mammoth's tusk and later from metal. The noble tone of the *lur*, similar to the modern French horn, was not maintained in the medieval instruments. But the gold or ivory *oliphant*—the horn of Roland—became a valued insigne of knighthood in the Middle Ages. The first known circular horns came from 14th-century England and settled in France, where the *waldhorn* began to resemble the modern French horn before 1700. Scarlatti and Handel helped to popularize it; the Classic composers used it increasingly. Their technical demands led to the development of the valve horn, which gradually supplanted the older hand horn between 1830 and 1880.

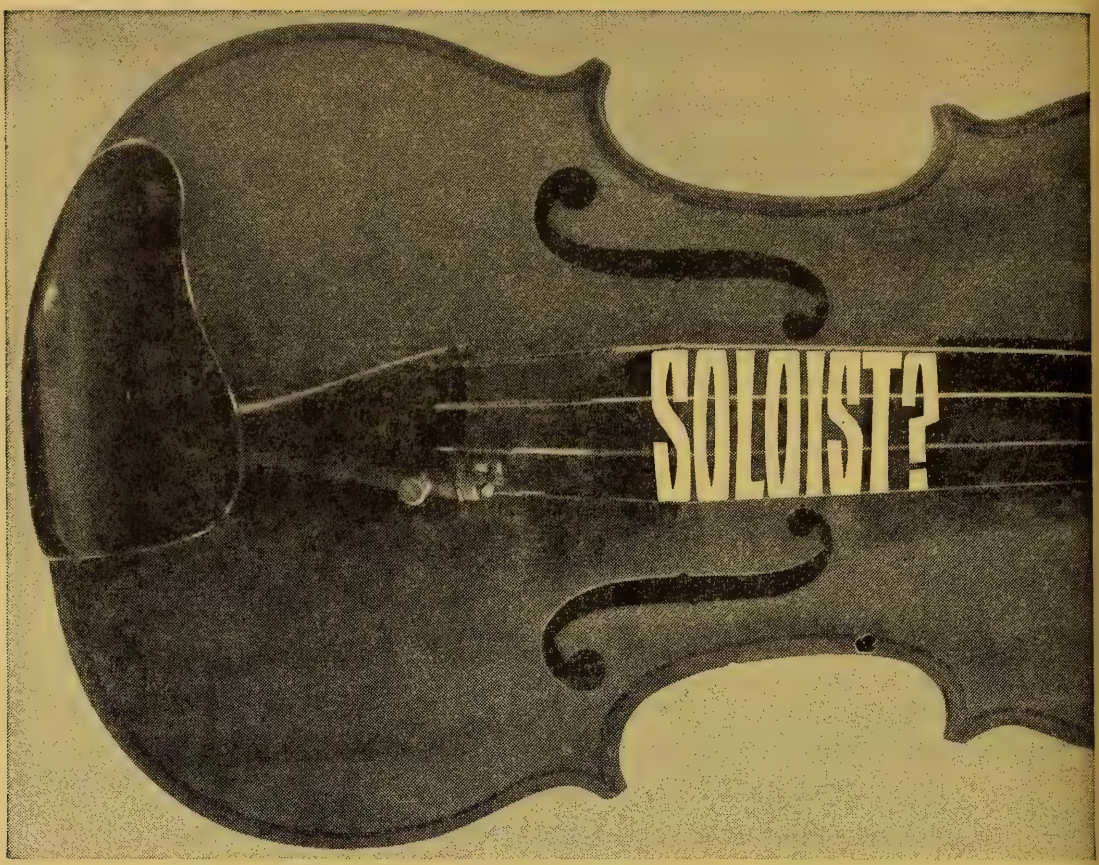
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If you're like most people, one of the last things you'd want to do is to stand up in front of an audience, tuck a violin under your chin and play Brahms' Violin Concerto. Aside from any understandable reticence you may have, you're simply not equipped to be a soloist. And you'd be the first to admit it! Yet, for some strange reason, many people with no training in finance and with no experience in dealing with the ups and downs of the stock market, feel no qualms about managing their own investments. They buy and sell on tips from friends, from barbers, from taxi drivers. Fancy! Investing is like giving a recital — it's best when done by professionals. And that's what we're here for, we at Old Colony Trust Company. We offer many kinds of investment services, all sound, all expertly handled — all for a very modest fee. To find out which one suits your needs best, why not send for our booklet, "Managing Your Money." It's yours for the asking.

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SATURDAY EVENING, APRIL 28, *at* 8:30 *o'clock*

HONEGGER "Le Chant de Nigamon" (after Gustave Aimard)

INTERMISSION

BEETHOVEN *Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy, *Op.* 125

I. Allegro ma non troppo, un poco maestoso
II. Molto vivace: Presto
III. Adagio molto e cantabile
IV. Presto: Allegro
Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto
Chorus: Prestissimo

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FLORENCE KOPLEFF, Contralto
JOHN McCOLLUM, Tenor
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These concerts will end about 3:50 o'clock on Friday Afternoon; 10:05 o'clock on Saturday evening.

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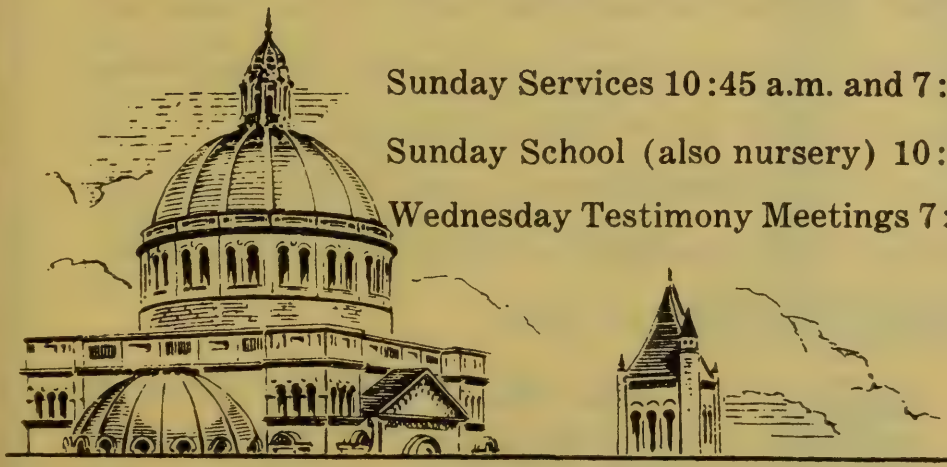
YOU'RE SO MUCH PRETTIER WHEN YOU WEAR A HAT

The Trustees of the Orchestra gave a dinner in honor of Charles Munch at the Isabel Stewart Gardner Museum on April 15. At this dinner, attended by the Trustees, the members of the Orchestra, the Orchestra staff and the Trustees of the Museum, Henry B. Cabot read the following resolution – written by Henry A. Laughlin – in tribute to Doctor Munch.

We are here tonight to express our admiration and affection for you, Charles Munch, and to tell you in a way as simple and earnest as we can how deeply grateful we are for the thirteen years you have dedicated to the making of music with the Boston Symphony Orchestra.

There are those who have loved your direction because you have opened new vistas which many of us did not know existed in the great music of France; there are those who have been stirred by your zeal in presenting the works of our contemporaries, especially American contemporaries; those who have been exhilarated by the magnificence of your inspiration, the pace and excitement which leave your audience profoundly stirred; and those who remember with serene pleasure the countless slow passages, illuminated by your gentleness and sweetness, yet never lagging, never marred by sentimentality.

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For all this and so much more we shall be forever in your debt, and if what we owe you and the Boston Symphony Orchestra cannot be summed up in a few lines, we still can try to leave an impression and can perhaps do that by recalling what you said to your Orchestra thirteen years ago at your first rehearsal. I am told you said you hoped there would be joy.

There has been joy – joy among all your associates in our Orchestra, joy among all of us who have taken such pride in our "Symphony," a pride in this Orchestra, which we think of as ours, but which in truth has no such narrow bound, for it has won and held the admiration of the lovers of music throughout the world.

To us not the least of your qualities of greatness is that you have fixed in the memories of your players, your audiences, your trustees the image of that tall, masterful, devoted leader, who was more than a leader. You are one whom we have come to love.

TEN STORES WELCOME YOU

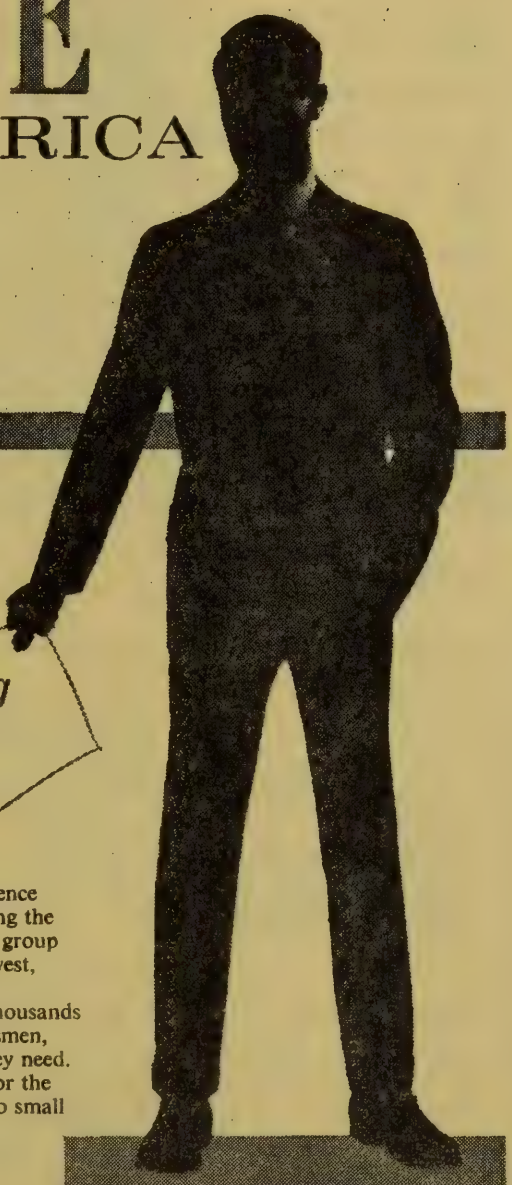
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THIRTEEN YEARS IN RETROSPECT

If the mission of a symphony orchestra is to convey the best of symphonic music old and new to as many listeners as possible in the highest standard of performance, the thirteen seasons of Charles Munch in Boston are a record worth examining. The result is a very considerable repertory (which can be no more than indicated in this space). The range of the Orchestra's activities show a very extensive growth indeed. The concerts of this, Dr. Munch's last season, are listed in this bulletin. Eighty-one concerts have been given in Boston (including the new series of six Monday evenings and the ten Open Rehearsals). There have been 36 concerts on tour, and there will be 24 Berkshire Festival concerts, making a total of 141. The concerts which are under Arthur Fiedler's direction will consist of 59 Pop concerts and 21 Esplanade concerts. The sum total of concerts this season will therefore be 221 over a period of 50 weeks. In addition, there have been more radio and television broadcasts than ever before.

A paragraph was quoted from Dr. Munch's book, "I am a Conductor," at the completion of his tenth season in Boston. He there gives a "typical example of a program," calling it "one scheme among many which seem reasonable to me: 1 – A classical symphony or a baroque

THE PERMANENT FUND

The Permanent Fund of the Handel and Haydn Society was established by a deed of trust on May 28, 1866. The net proceeds of the Great Festival of May, 1865, at the end of the Civil War, furnished the foundation of the Fund, and it has grown slowly by gifts and bequests.

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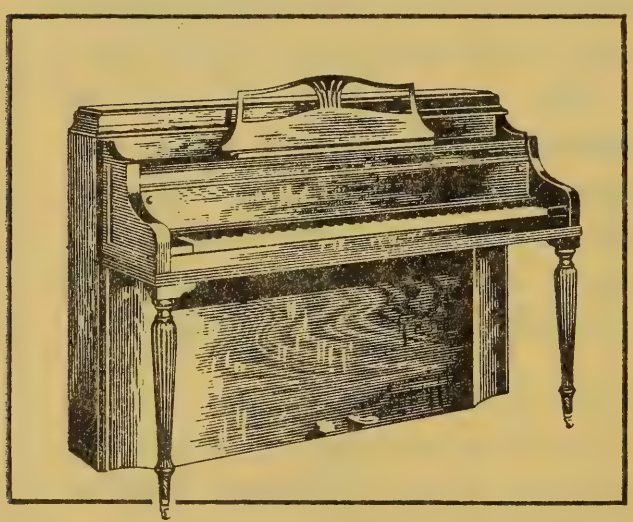
concerto grosso, or an overture; 2 – A difficult work. This is the place for Berg or Bartók; 3 – A big symphony.

"First we prepare the terrain and sharpen the receptivity. Then we can try to make the public love music whose tartness may still be disturbing. Finally, the classical, rich and solid, relaxes the atmosphere."

Applied to the repertory until that time (1959), Dr. Munch's remark may now be compared with his total repertory as the Music Director of this Orchestra. The total number of performances of musical works through thirteen years is 1046, a figure based on the programs of the Friday and Saturday series in Boston, a piece in each pair of concerts being counted as one (works conducted by guests and by composers invited by Dr. Munch to partake in his programs are included). Of these, 721 were conducted by Dr. Munch himself. Of the sum total, 168 works have been in the category of contemporary music. First performances in Boston numbered 97, and of these, 39 were performed for the first time anywhere.

Of the composers most favored, those who had ten or more performances were as follows:

Beethoven	84	Schumann	21
Mozart	66	Mendelssohn	19



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Bach	62	Prokofiev	19
Brahms	55	Bartók	17
Ravel	37	Hindemith	16
Tchaikovsky	34	Mahler	16
Strauss	32	Roussel	16
Debussy	31	Sibelius	15
Wagner	30	Copland	12
Berlioz	28	Fauré	12
Stravinsky	26	Piston	12
Haydn	25	Franck	11
Honegger	24	Martinu	10
Schubert	21	Milhaud	10

Composers of birth or long residence in the United States numbered 37.

The Guest Conductors were: Ernest Ansermet, Sir John Barbirolli, Sir Thomas Beecham, Leonard Bernstein, Nadia Boulanger, Guido



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The following composers led their own music at the invitation of Dr. Munch: Samuel Barber, Carlos Chavez, Aaron Copland, Lukas Foss, Roy Harris, Dmitri Kabalevsky, Leon Kirchner, Darius Milhaud, Gardner Read, Virgil Thomson, Heitor Villa-Lobos and Bernard Wagenaar.

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There were other important events that year (besides your arrival). Here's what was happening in the world of music in 1925:

Igor Stravinsky made his American debut as pianist, appearing on January 23rd with the Boston Symphony . . . The New England Conservatory of Music was authorized by the Massachusetts legislature to confer academic degrees in music . . . Lawrence Tibbett sang his first major role (Verdi's "Falstaff") at the Metropolitan Opera House . . . A memorable concert was given by Heifetz and Zimbalist in celebration of the eightieth birthday of their teacher, Leopold Auer . . . Ottorino Respighi appeared for the first time before an American audience — playing his new piano concerto.

Whatever year you were born, you or some member of your family may well start benefiting now from the unique advantages of cash-value life insurance. A cash-value policy as offered by New England Life is the sure way to give your family continuous protection while you send dollars ahead for your own use in the future. Have a New England Life agent give you the details.

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LE CHANT DE NIGAMON

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892; died in Paris, November 27, 1955

Le Chant de Nigamon was performed by the composer when he conducted this Orchestra on January 11 and 12, 1929. It was composed in 1917 when Honegger was in the orchestral class of the Paris *Conservatoire*. He conducted it there in April, 1919. It was publicly performed in Paris on January 3, 1920 at a *Pasdeloup* concert and was conducted by Rhené-Baton, to whom the work is dedicated.

The following instrumentation is required: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, suspended cymbals, bass drum, triangle and strings.

THE composer found his subject in a novel, *Le Souriquet* (The Iroquois), by Gustave Aimard. Aimard, whose real name was Olivier Gloux (1818–1883), wrote, so Philip Hale has told us, "many novels of adventure after the manner of Cooper and Mayne Reid, which had great popularity and were translated into several languages." Aimard, like Chateaubriand and others, spun "exotic" tales upon the aborigines of North America for the delectation of readers who had

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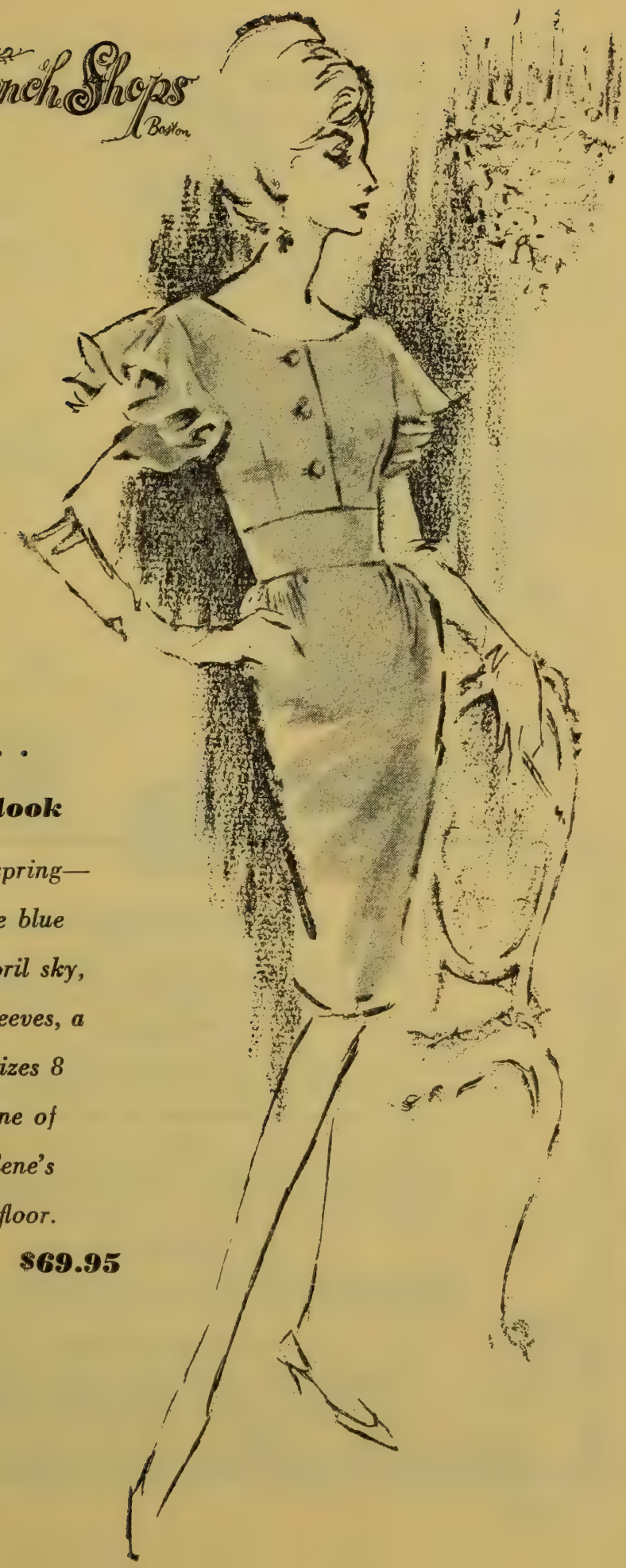
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never beheld a red Indian except in romantic pictures. One may suppose, however, that Honegger was less concerned with this particular rather gory subject than with a collection of themes by Julien Tiersot: *Notes d'Ethnographie Musicale.* From these he chose and made use of a war dance of the Hurons collected at Lorette (Canada), an Iroquois war song, which Tiersot acquired from H. E. Krehbiel, and the Warrior's Last Word, an Iroquois melody from Wa-Wan. These three were obviously suggested by the story which is published in the score and is as follows:

"Tareah, the Huron, had reserved Nigamon and the other Iroquois to be burned alive. Fire was put to the fagots. When the flames began to rise, Tareah leaped across, mercilessly scalped Nigamon and his companions, and slapped them with their own hair. Then the Iroquois began their death-song; but when Nigamon lifted up his voice, the others stopped to listen."



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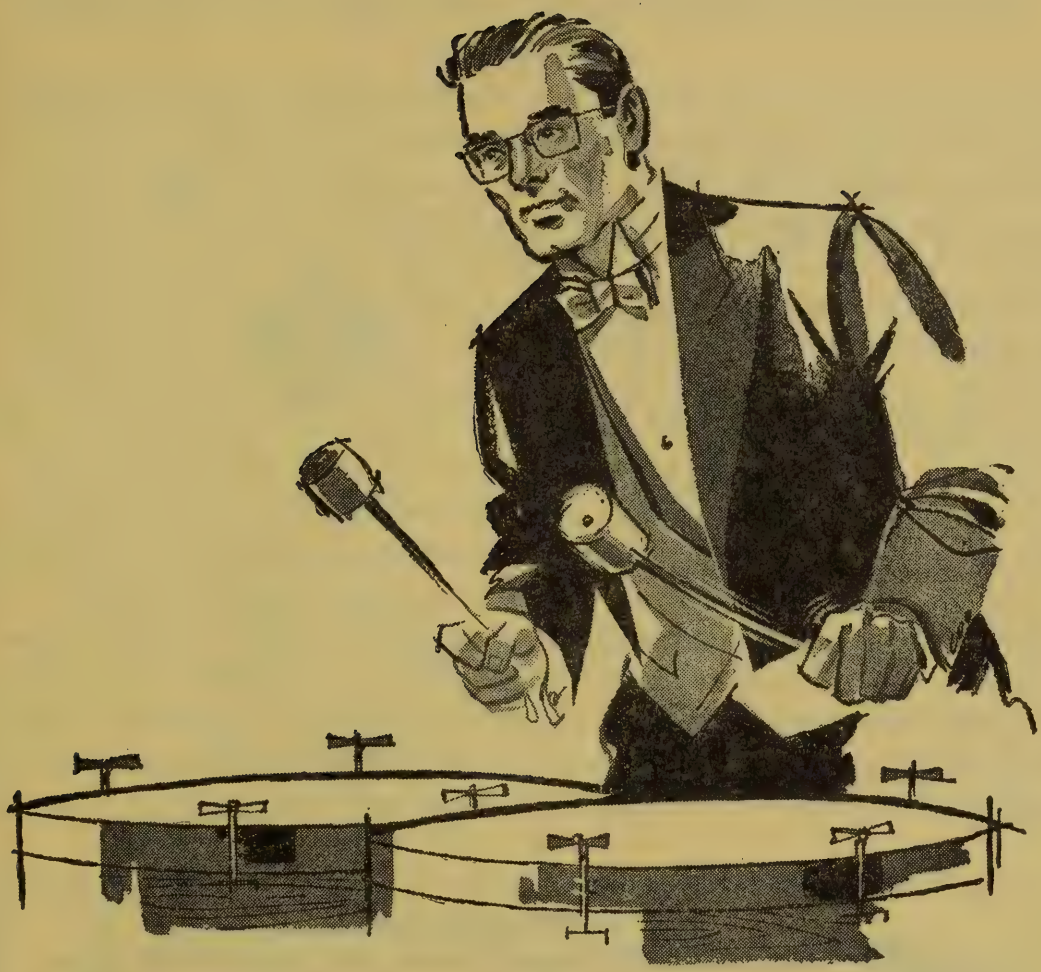
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For some years after Beethoven's death, his more challenging symphonies remained incomprehensible to most listeners. The Third, Fifth and Ninth in particular seemed to contradict the traditional concept of a symphony as the smooth and elegant product of eighteenth century good manners. The symphonies of Haydn continued as the most popular, together with the last four by Mozart as these became available in publication. Other symphonies of the new century, such as those by Clementi and Cherubini, flattered rather than shocked the general susceptibilities. The Ninth, with its involved developments, its length, its serious and searching mood, required a new kind of listening. Before it could be grasped it had to be clearly performed, and for this the performing forces in Beethoven's time were simply inadequate.

The initial performance in Vienna was given by the composer on May 7, 1824, and included parts of his as yet unperformed Missa Solemnis. It was undoubtedly a groping and sorry affair. The audience could have no more than vaguely sensed that something stupendous was afoot. Since there was as yet no such thing as an established symphony orchestra in Vienna, Beethoven, organizing a concert (with



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the help of his more practical friends), hired musicians from the theatre and opera, from the households of his noble patrons, and further augmented the miscellaneous collection (there were about fifty players altogether) with students from the *Gesellschaft der Musikfreunde.* He had to gather the chorus and soloists, pay for the whole out of his own pocket with the hope of a favorable balance. The tale of the first performance is absorbingly told by Thayer in his biography. The fact that Beethoven spent many hours over the various arrangements, worried over every detail, grew suspicious of his helpful colleagues, would indicate that the hoped-for financial result was not despite his protestations the principal concern of the composer who was first submitting to public inspection the result of his two longest and most intensive symphonic efforts.

The two rehearsals (he was deprived of a third to make way for a ballet rehearsal) at the Kärntnerthor could have afforded little more than a scrambled reading by players good and bad of the unaccustomed music from parts hastily copied and not free of errors. The quality of the direction was more than doubtful. Beethoven stood in the midst of the orchestra and attempted to lead, while Umlaut, the "Music Director," stood behind him to correct the beat of the poor deaf composer, who would have thrown the whole assemblage out altogether if

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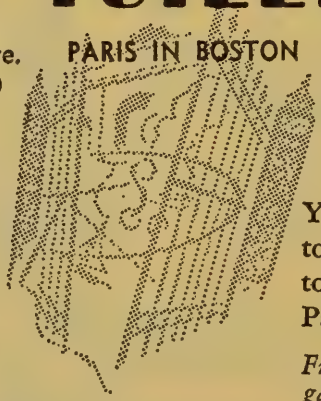
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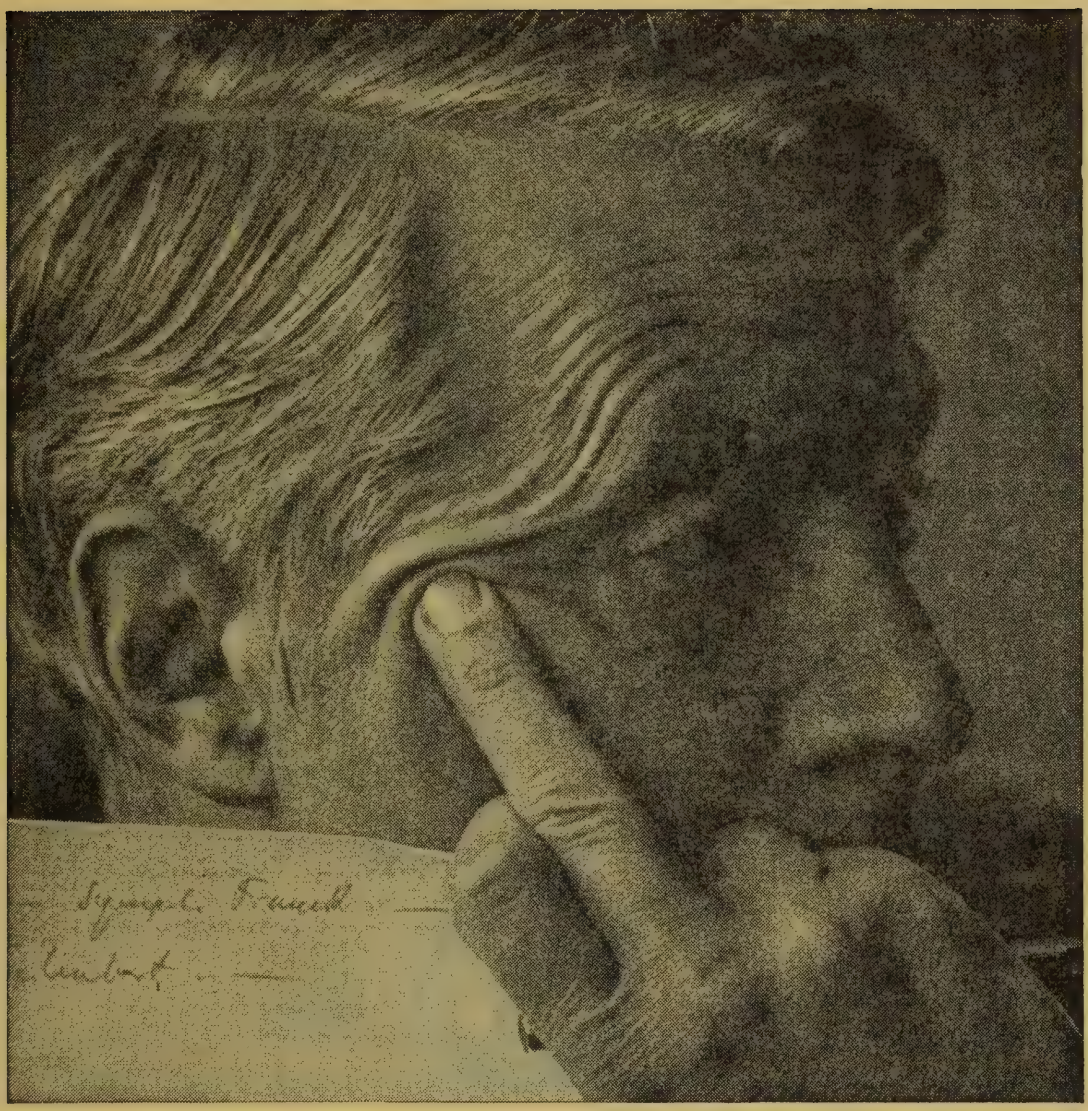


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they had not been warned to ignore him. The faithful Schuppanzigh led in the key position of first violin, Conradin Kreutzer beat out the chords on the piano, either blindly following the surviving tradition of a basso continuo or fulfilling the then-superfluous function lest the whole thing should fall apart. There were thus four "conductors," and the only one of them who had a clear conception of the Symphony was quite useless.

The excited applause could hardly have been for the performers, or for the music which must have been thoroughly muddied, but for the touching spectacle of the deaf composer who was not aware when the audience clapped during the scherzo, and did not turn around to bow at the end until Caroline Unger, the contralto, tugged at his sleeve. It was perhaps as well that Beethoven could not hear what must have been a travesty of his all-embracing effort — his last venture in his most beloved form.

The house was full, but the expenses had been heavy and the returns were small. A second performance was announced and took place on May 23rd. That day turned out to be a fine spring Sunday, when a walk in the Prater was found to be more enticing than the repetition

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of a baffling symphony by a deaf man. There was no more than half an audience, and a deficit twice as large as the former profit.

A year later, March 21, 1825, the Symphony, which Beethoven had promised the Philharmonic Society in London, was played there from a specially prepared manuscript copy under Sir George Smart. Schiller's verses were sung in Italian. The critic William Ayrton seems to have voiced the general lack of comprehension when he accused the composer of "verbosity" in a review which was hardly free from that failing. The Symphony was undertaken at the Rhine Festival at Frankfurt in the following month, when Ferdinand Ries was not withheld by his friendship for Beethoven from slashing the Adagio and "regretfully" omitting the Scherzo altogether. Since the Scherzo was the only immediately understandable of the four movements, the omission may have been due to the orchestra's inability to cope with its tempo. A year after this (March 6, 1826), the Gewandhaus concerts at Leipzig conscientiously attempted the Symphony. It was only at the entrance of the chorus that Pohlenz, the Director, rose to give the singers the beat. Wagner, who heard the Ninth at Leipzig later, tells us that Pohlenz had no clear idea of what it was all about.

It was not in Germany, but in France that Beethoven's symphonies,

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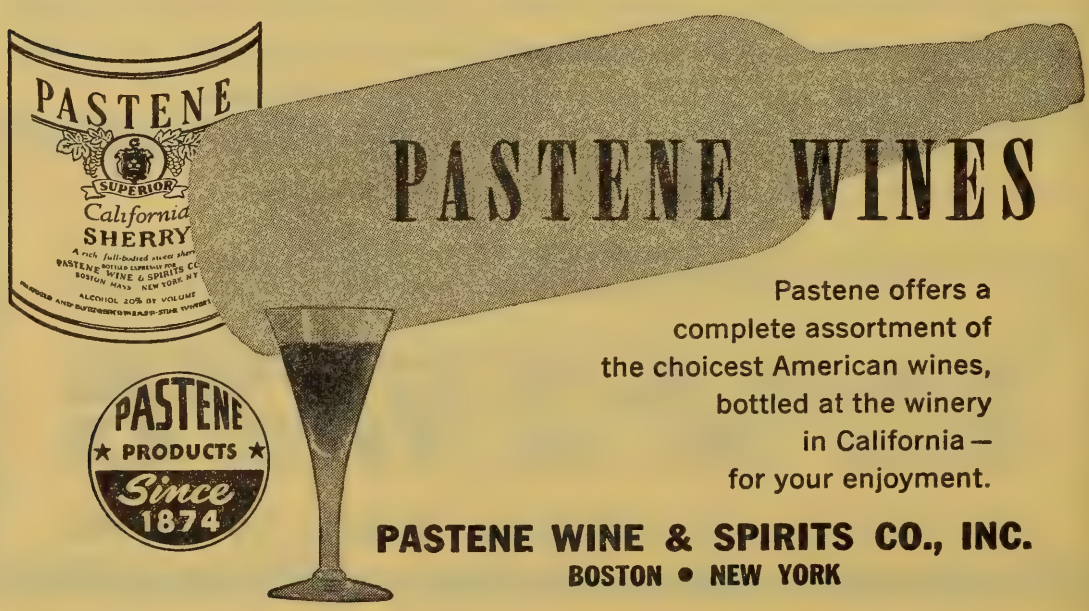
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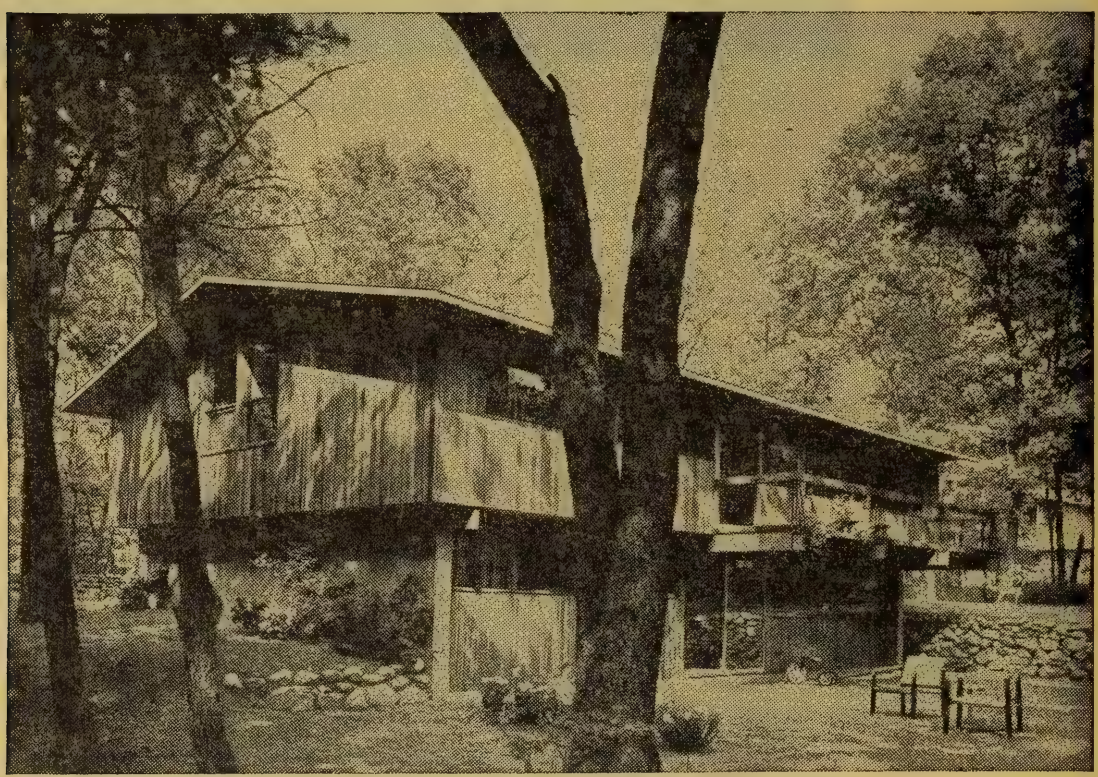
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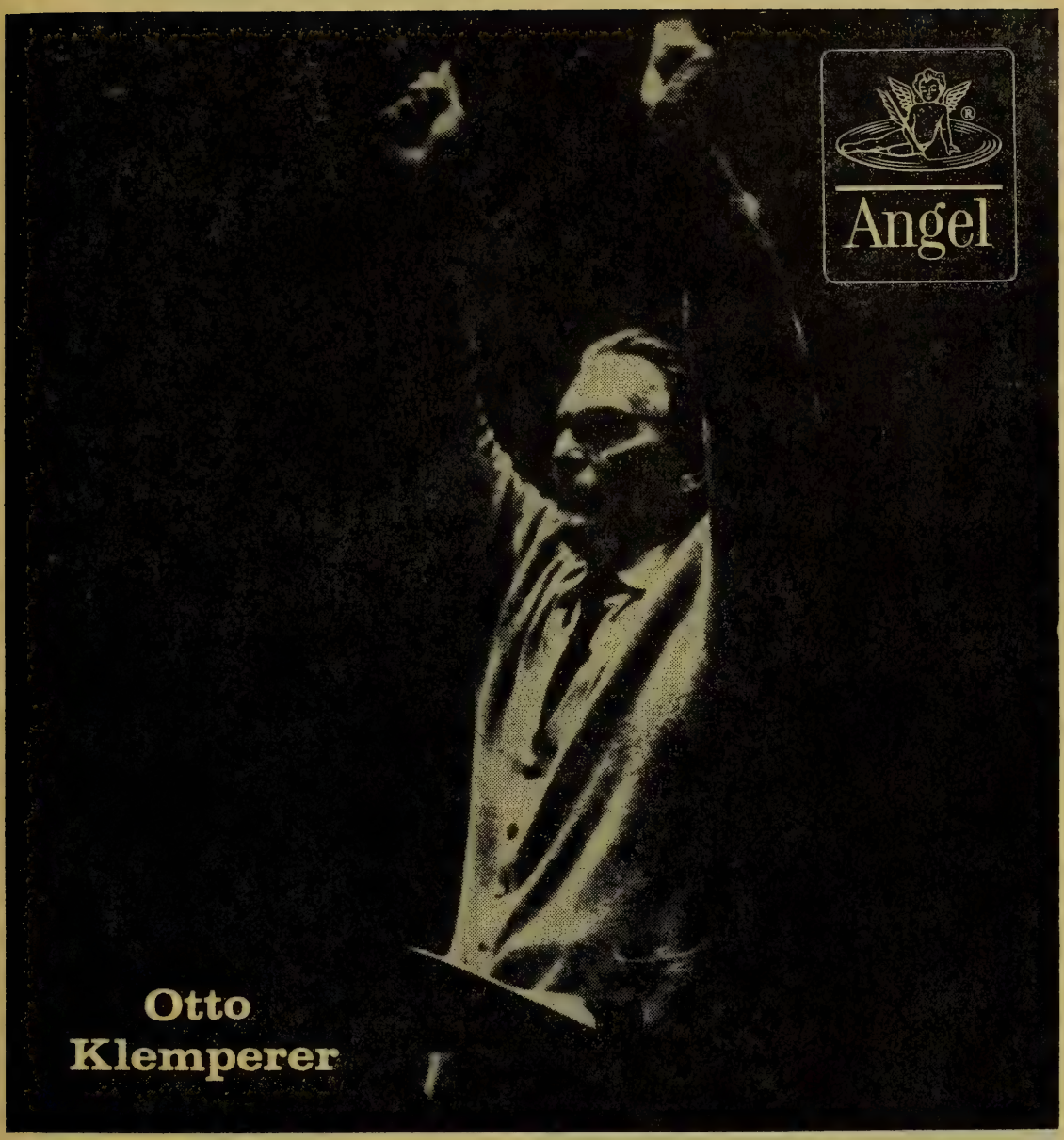
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and his Ninth in particular, first found an intelligible hearing. Paris alone was sufficiently equipped for the "discovery" of the symphonic Beethoven in performance. The *Conservatoire* which was unrivaled in turning out talent, together with the *Opéra* which had the best musicians in Europe, furnished an unmatched playing personnel for concerts. Conductors in the modern sense did not yet exist, and it fell to François-Antoine Habeneck, a *chef d'orchestre* of the old school, to solve the riddle of Beethoven. Habeneck had risen from the ranks of the violins. He led opera and concerts, always directing with his bow. He got hold of the first three symphonies of Beethoven while the composer was still living. He was puzzled by the *Eroica,* but divined something extraordinary, something provocative in this strange score. Accordingly, on November 22, 1826, he invited students from the *Conservatoire* and various colleagues to come to his house for lunch and to bring their instruments. He distributed the parts of the *Eroica* and it was tried out. All were bewildered, but intrigued. Work on the *Eroica* continued at amateur concerts, *"Exercices,"* they were called,



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and after two years he was ready to organize formally what was to be called the *Société des Concerts du Conservatoire.* He gave the first concert on March 9, 1828. Beethoven had been dead since the previous March 26. The orchestra numbered eighty-six. The program opened with the *Eroica* Symphony, which had thus had two years of preparation. It was repeated at the second concert, and before the season of six concerts had ended, the C minor symphony was played three times. Beethoven's symphonies predominated at all the concerts which Habeneck conducted until 1841.

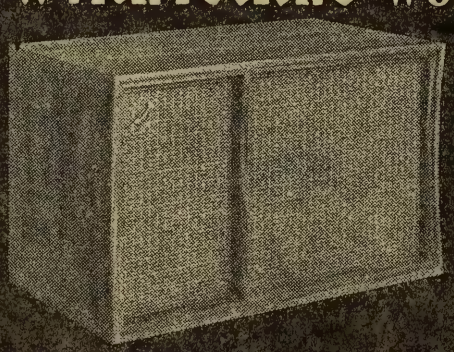
He first conducted the Ninth Symphony on March 27, 1831, and undiscouraged by the dismay of the Paris audience continued to work upon it, presented it in parts through succeeding seasons until he was ready to perform it twice, complete, in 1838, doing the same in 1839, and in his last year, 1841.

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Habeneck, according to all accounts, was no genius, no visionary leader. He was a drillmaster of great pertinacity, and his final achievement would seem to prove that when musicians undertaking enigmatic music work constantly together with devotion to the task, as the members of a string quartet will do, it can lead them to a full realization of the composer's intentions.

Habeneck's astonishing performances in Paris had a particularly fortunate result when one of the listeners to the Ninth in 1839 was Richard Wagner. The young and still obscure Wagner had closely studied the score but had been assailed by doubt and disillusion by the fumbling performances in Leipzig. He heard Habeneck rehearse the Ninth and was filled with wonder. "The scales fell from my eyes; I came to understand the value of *correct* execution and the secret of a good performance. The orchestra had learned to look for Beetho-

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ven's melody in every bar – that melody which the worthy musicians of Leipzig had failed to discover – and the orchestra *sang* that melody. *This was the secret."**

When Wagner became the Music Director at Dresden one of his dearest projects was to conduct the Ninth Symphony, which he did at a Pension Fund concert on Palm Sunday, 1846. He found the continuous "melos" of the music in full degree, and with his characteristic energy, brought to pass a performance which was a revelation to all, the players in particular. The recitative passage for the cellos and basses in the last movement was transformed from what had been looked upon as a meaningless aberration of the composer to music of enthralling dramatic expression.

It was Wagner indeed who with his searching musical intelligence and his persuasive will to impart, then and there laid the foundations for what was soon to become the virtuoso conductor – the leader who leads and nothing else – who devotes his life to fathoming the music of others and to applying the most scrupulous care to detail. Wagner led the way but he was not a virtuoso conductor; he was a composer-conductor more thorough-going than any predecessor. Nor was Habe-

* Wagner: *On Conducting.*

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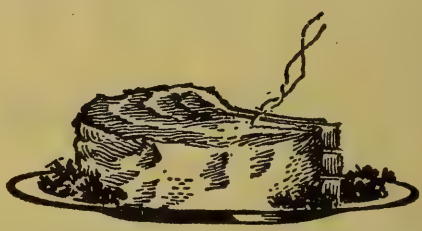
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neck a virtuoso conductor. He lacked "abstract-æsthetical inspiration," as Wagner put it, but he did his pioneering part. He was simply a tireless worker who gave his life to the solution of Beethoven's challenging scores. The answer came through sheer application and repetition. Habeneck set the standard for symphonic performance (he was more fortunate than any in the talent at his disposal), and Wagner set the example of the search for the expressive meaning. The conductor-interpreter, a type which blossomed prodigiously in the last half of the nineteenth century, was brought into existence by the requirements of increasingly expert players, and these illustrious orchestras were necessitated by the exactions of the "Romantic" composers — Wagner, Berlioz, and before them, Beethoven. Each of these produced scores which in some cases had to wait years for an adequate perform-

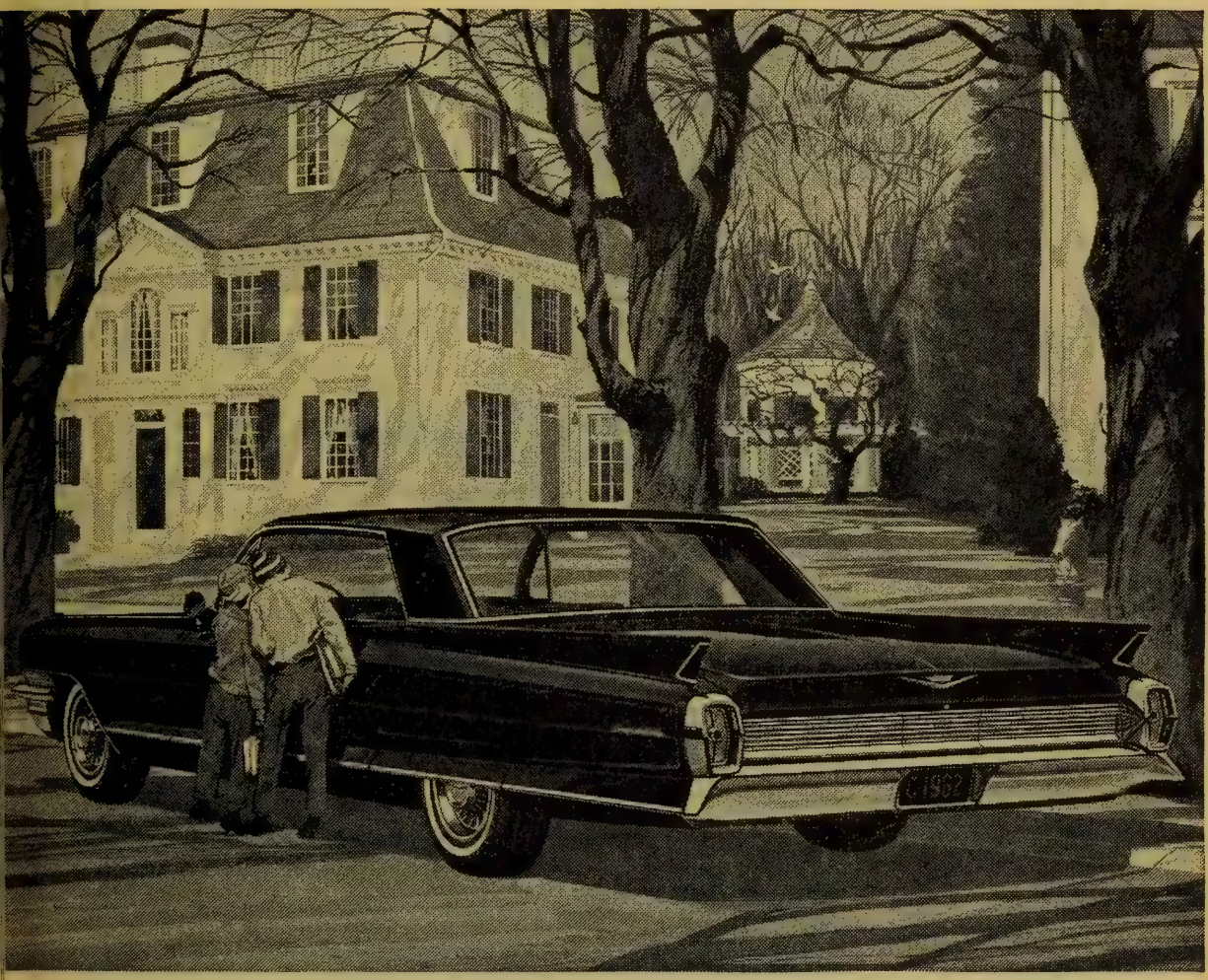
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ance. Wagner and Berlioz succeeded in enforcing the first adequate performances of their music – Beethoven was in no position to do so.

Thus a quarter of a century had to pass before Beethoven's Ninth could become a regular part of the repertory of any self-respecting orchestra. Only then could the condition arise when it was not the music of the Ninth which was discussed, but interpretations of it by this or that maestro which were heatedly compared. It is worth noting that Hans von Bülow, who followed Wagner closely as a conductor militantly dedicated to the higher reaches of music, first carried the Ninth into Italy, and giving a concert in Berlin on March 6, 1889, taxed the well-disposed endurance of audience and singers by performing the Ninth twice over, with a half hour's rest between.

J. N. B.

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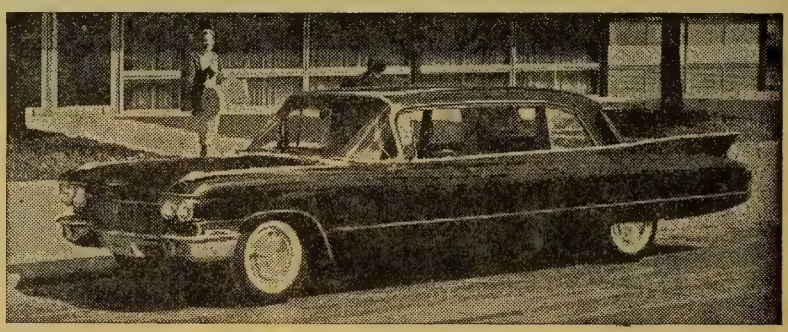
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By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Completed in 1824, Beethoven's Ninth Symphony was first performed at the *Kärnthnerthortheater* in Vienna on May 7 of that year and repeated on May 23. The first performance in this country was given by the New York Philharmonic Society, May 20, 1846. The Germania Musical Society in Boston, assisted by a chorus from the Handel and Haydn Society, gave a performance here February 5, 1853. The Symphony was given annually by Georg Henschel to conclude each of the Boston Symphony Orchestra's first three seasons.

The most recent performances in this series were on December 19–20, 1958.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani, bass drum, triangle, cymbals and strings. The score is dedicated to Wilhelm III of Prussia.

THE Ninth Symphony was the result of long germination. It was Beethoven's most ambitious venture, his heroic attempt to bring

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together the elements of his life work, to give each symphonic movement a broader and more elevated expression than ever before, to reconcile symphonic and choral writing, to mate the power of the word with the free expressiveness of his beloved instruments. In the finale he strove mightily to solve his problem. Did he actually solve it, and find the satisfactory fusion of every force at his command to carry his mighty thesis? There are those who say he did not. The score, like Schiller's lines, is a challenge, and Beethoven's challenge is an adventure rather than a solution. It is not to be judged with a scrupulous academic eye, or set up as a model. It is roughhewn, even reckless; it can sweep all before it, carry the singers over their difficulties, and carry the audience in its headlong course.

The finale is no mere setting of a text. It would be just to say that Beethoven sought a text to suit his musical intent rather than to exalt Schiller or give us a sermon on universal brotherhood. This concept and Schiller's inspiring lines excited him, but he seized them as material to his purpose. As the instrumental movements strive in each case to bring each component part of the symphony as a form to its fullest,

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its definitive expression, the choral finale strives to lift the whole to its highest point. The spirit of this finale does not reveal a new Beethoven, but the known Beethoven of the earlier symphonies, now more highly charged, newly ambitious, in the questing spirit of his last years. The finale of the Ninth is still the joyous culmination familiar in previous works. The finales of the "Eroica," the Fifth and the Seventh Symphonies are also proclamations, wordless odes to joy.

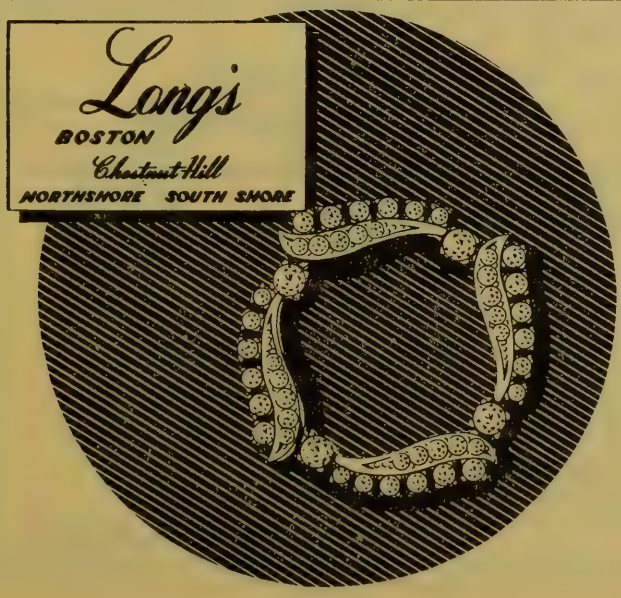
It was during his student days in Bonn that Beethoven had fastened upon Schiller's poem, and for a long time it remained a vague and unpursued notation in his sketchbooks. The heady sense of liberation in the verses must have appealed to him as they appealed to every German. They were in the spirit of the times, the spirit that had swept Europe and America, and Beethoven belonged to his time. He was no politician, nor the kind to discourse learnedly in such phrases as "the brotherhood of man." He was an idealist on such subjects as man, God, and the universe, but a practicing rather than a prating one, whose faith found concrete, powerful, vivid expression in tones. As Berlioz wrote of the choral finale, "The joy is now religious, grave, and



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immense." Such round and ringing phrases as *"Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt!"* ("Millions, myriads, rise and gather! Share this universal kiss!") have become, with the power of massed voices, a provocation to stir actual millions of listeners through the years as a summons to a noble concept. That concept was never as urgent, as indispensable to the future as it is today.

The charge is often repeated that Beethoven treats the vocal quartet "instrumentally," and strains the voices of the chorus. It may be true that if Beethoven had never been deaf he might have been kinder to the capacities of the human voice. Yet the movement as conceived and developed could not do otherwise. Music of mounting tension and overwhelming climax, it finds its end with a sure and also a driving musical logic.

Some pedants shake their heads over the Symphony, and particularly the "episodic" finale. Here again, Berlioz gives them the lie: "The only answer for the critic who reproaches the composer for having violated the law of unity is — so much the worse for the law!" Beethoven was never the slave to form. Formal procedure was in his artist's nature, to be called upon as it suited his immediate purpose. The first movement is a wondrous example of development as Beethoven had evolved it, but development extended by thematic excursions and by a long coda for the simple reason that the composer had much on his heart and an inexhaustible imagination. Who would cut a single bar? The scherzo is closest to formal tradition — but again it is greatly extended, and for the same reason. The slow movement is an alterna-

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tion of two sections in differing tempo and rhythm, treated on the principle of variation. The wayward Beethoven was doing what he did in his last quartets – notably the one in A minor with the adagio in the Dorian mode – reconciling two disparate sections by that magic of his own which eludes analysis.

The Symphony is indeed the composer's effort to draw into a single work the musical experience of his life. Romain Rolland in his book *La Neuvième Symphonie* (1941) stresses the Ninth Symphony as a "summation" *("une Somme de vie")* rather than as the forward-looking work Beethoven would have given us as a younger man. He wrote: "The Ninth Symphony is a confluence. In it there are brought together and commingled the numerous currents from far back, from various sources, from the dreams and wishes of men in all ages. One might also say that it looks back upon the eight symphonies preceding, and so builds its summit from the past. The long period which transpired between the Eighth Symphony and the Ninth has given it range and perspective, made it a life's summation. It is not the true mirror of that life; it reflects rather a spirit aged, full of wounds, which has seen

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the end, often bitter and deceptive, of experience, of hope. The music is often shadowed, it is without the power of young illusion. It seeks fresh life, looks toward new horizons, but nothing is quite as before. There is lacking the abandon of young love, of young pride and ambition — even of young suffering. The composer finds instead a present which is incomparably godlike — he has found the magic power of the aging Prospero, and with it — almost apart — new life forces."

The Ninth Symphony is thus retrospective, a drawing together of accumulated power from a life's experience, the use of building materials not new. No more than seven years later Berlioz would plot another "new path" for music in his *Symphonie Fantastique*. But it would be quite wrong to regard the Ninth as a sort of stupendous final curtain to an epoch. While it could not be directly emulated, it had a tremendous effect on the future course of music. It planted in many a composer an irresistible urge toward grandeur. Wagner regarded it with mystic awe. Brahms trembled before the task of adding another to the immortal nine. It can be questioned whether Bruckner and Mahler would have undertaken their grandiose symphonic schemes without the choral Ninth to excite their imaginations. While offering no specific usable material, it fired the ambition for immensity through a whole Romantic century.

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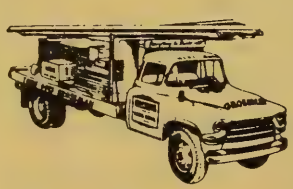
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Themes which are gradually unfolded from mysterious murmurings in the orchestra — no uncommon experience nowadays — all date back to the opening measures of the Ninth Symphony, where Beethoven conceived the idea of building a music of indeterminate open fifths on the dominant, accumulating a great crescendo of suspense until the theme itself is revealed in the pregnant key of D minor, proclaimed fortissimo by the whole orchestra in unison. It might be added that no one since has quite equaled the mighty effect of Beethoven's own precedent — not even Wagner, who held this particular page in mystic awe, and no doubt remembered it when he depicted the elementary serenity of the Rhine in a very similar manner at the opening of the *Ring*.

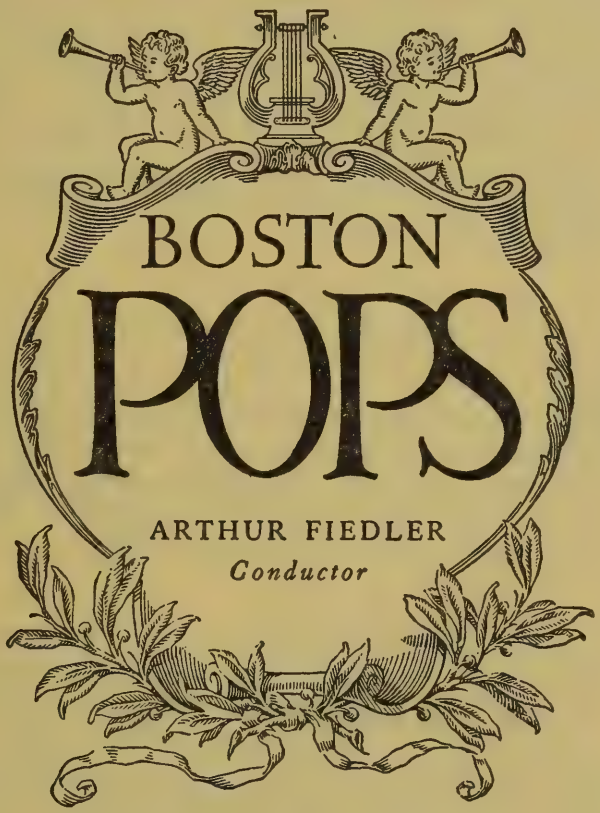
The development in this, the longest of Beethoven's first movements, progresses with unflagging power and majesty through many an episode, many a sudden illumination from some fragment of his themes. At the restatement of the main theme the orchestra is flooded with the triumph of the D major long withheld. The long coda, coming at the point where it would seem that nothing more could be said on a much developed subject, calls forth new vistas from the inexhaustible imagination of the tone magician who needed little more than the common chord upon which to erect his vast schemes. Tovey writes of this movement (in *Essays of Musical Analysis*) that it "dwarfs every other first movement, long or short, that has been written before or since," attaining its stature, in his opinion, by a perfect balance in the organization of its parts. And Grove goes further still (*Beethoven and his Nine Symphonies*): "Great as are the beauties of the second and third movements — and it is impossible to exaggerate them — and original, vigorous and impressive as are many portions of the finale, it is still the opening allegro that one thinks of when the Ninth Symphony is mentioned. In many respects it differs from other first movements of Beethoven; everything seems to combine to make it the greatest of them all."

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II.

In this symphony alone among his nine, Beethoven put his scherzo second in order and before the slow movement. A scherzo it is in everything but name, with the usual repeats, trio, and da capo (with bridge passages added). There is the dancelike character of earlier scherzos, and an echo of rusticity in the trio, recalling the Sixth and Seventh. Yet all is lifted to the prevailing mood of rarefied purity as this movement, like the others, adds a new voice to an old form. This scherzo has been called "a miracle of repetition in monotony," by virtue of the incessant impact of its rhythm (associated with the kettledrums, tuned in octaves) which keeps a constant course through the most astonishing variety in modulation, color, counterpoint. The movement begins as a five-voice fugue, recalling the fact that Beethoven first conceived the theme as the subject for a fugue — the earliest of his sketches which eventually found a way into the symphony. The trio continues the contrapuntal interest by the combination of two themes. The famous passage for the oboe against wind chords reminded Berlioz of "the effect produced by the fresh morning air, and the first rays of the rising sun in May."

III.

The slow movement is built upon two themes whose structural relation lies principally in contrast: the first, adagio in B-flat, 4-4 time, the second, andante moderato in D major, triple time. After the almost static adagio, the second theme attains flowing motion in its melody, which Beethoven has marked "espressivo." This theme recurs in alternation with the other, but unlike the other is hardly varied, except in the instrumentation. The adagio theme undergoes variations of increasingly intricate melodic ornament like those by which Beethoven also lifted his last sonatas and quartets to such indescribable beauty.

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4 — July 27: DEBUSSY, "Printemps"; PISTON, Symphony No. 6; BRAHMS, Symphony No. 4. July 28: HANDEL, "Water Music"; HAIEFF, Symphony No. 3; BEETHOVEN, Piano Concerto No. 3 (JANIS). July 29 (MONTEUX): BEETHOVEN, Symphony No. 2; Arias (GRAY-MASSÉ, contralto); STRAUSS, Heldenleben.

5 — August 3: DEBUSSY, Three Nocturnes; HONEGGER, Symphony No. 5; SAINT-SAENS, Cello Concerto (MAYES); RAVEL, "La Valse." August 4 (STEINBERG): BEETHOVEN, Symphony No. 8; BRUCKNER, Symphony No. 8. August 5: BRAHMS, Haydn Variations; Martinu, Symphony No. 6; BEETHOVEN, Piano Concerto No. 5 (SERKIN).

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7 — August 17: KIRCHNER, Sinfonia (composer conducting); MENDELSSOHN, "Reformation" Symphony; BERLIOZ, "Harold in Italy" (DEPASQUALE). August 18 (ORMANDY): PROKOFIEV, Classical Symphony and Symphony No. 6; TCHAIKOVSKY, Piano Concerto No. 1 (ISTOMIN). August 19: SCHUBERT, Symphony No. 5; FOSS, Time Cycle (ADDISON; composer conducting); BRAHMS, Piano Concerto No. 1 (GRAFFMAN).

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IV.

The finale opens with a frank discord, followed by a stormy and clamorous presto of seven bars. It is as if the composer, having wrested from his first three movements the very utmost drop that was in them, is still restless and unsatisfied. He must still advance upon his divine adventure, cast off his tragic or poignant moods, find some new expression, fulsome and radiant. A few measures of each movement are reviewed, and after each a recitative in the 'cellos and basses gives an answer of plain rejection; in the first two cases brusquely, in the case of the adagio softened by a tender memory. Beethoven's instruments seem on the very verge of speech. A hint of the coming choral theme is breathed in gentle accents by the wood winds, to which the recitative, now no longer confined to the strings, gives a convincing affirmative. Thereupon the theme in full is unfolded in its rightful D major. It is first heard in the utter simplicity* of the low strings in unison, piano. Gradually harmonies and instruments are added, until the exposition has been completely made.

Once more there is the noisy presto passage, and the composer introduces words for the first time into a symphony. The baritone has this recitative:

* The choral theme has come in for some slighting remarks, probably on account of its A B C simplicity. It need scarcely be pointed out that a basic simplicity, treated with infinite subtlety and variety, is the very essence of the score from the first measure to the last. It is not without significance that Beethoven refined and polished this theme through two hundred sketches, to attain its ultimate beauty and perfection. There are no lack of distinguished advocates for the theme. Grove wrote: "The result of years and years of search, it is worthy of all the pains which have been lavished on it, for a nobler and more enduring tune surely does not exist." Wagner: "Beethoven has emancipated this melody from all influences of fashion and variations of taste, and has raised it into a type of pure and lasting humanity." Tovey (to use a recent authority) says as much, in his way, in three words, calling it simply "a great theme."

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"O Freunde, nicht diese Töne,	*Oh friends, no longer these tones of*
sondern lasst uns angenehmere	*sadness!*
anstimmen, und freudenvollere."	*Rather sing a song of sharing and of*
	gladness!
	Oh Joy, we hail Thee!

There immediately follow the first three verses of Schiller's Ode,† by the solo quartet and chorus:

Freude, schöner Götterfunken,	*Joy, thou spark from heav'n immortal*
Tochter aus Elysium,	*Daughter of Elysium!*
Wir betreten feuertrunken,	*Drunk with fire, toward Heaven ad-*
Himmlische, dein Heiligthum.	*vancing*
	Goddess, to thy shrine we come.
Deine Zauber binden wieder,	*Thy sweet magic brings together*
Was die Mode streng getheilt;	*What stern Custom spreads afar;*
Alle Menschen werden Brüder,	*All mankind knows all men brothers*
Wo dein sanfter Flügel weilt.	*Where thy happy wing-beats are.*
Wem der grosse Wurf gelungen,	*He whose luck has been so golden*
Eines Freundes Freund zu sein,	*Friend to have and friend to be,*
Wer ein holdes Weib errungen,	*He that's won a noble woman,*
Mische seinen Jubel ein!	*Join us in our jubilee.*
Ja — wer auch nur eine Seele	*Oh if there is any being*
Sein nennt auf dem Erdenrund!	*Who may call one heart his own*
Und wer's nie gekonnt, der stehle	*Let him join us, or else, weeping,*
Weinend sich aus diesem Bund.	*Steal away to weep alone.*

† The English translation here given has been made for the Boston Symphony Orchestra by Theodore Spencer, and is copyrighted.

It may be noted here that of the eight verses of Schiller's poem, Beethoven chose the first three verses, at first without their four-line choruses, and then added three choruses in succession, one of them, *"Froh, wie seine Sonnen fliegen,"* belonging to the fourth verse, which otherwise he did not use, obviously choosing these lines for their militant possibilities. Beethoven could scarcely have set more of the text; to set three stanzas required from him the longest symphonic movement which had ever been composed. Yet Grove thought that Beethoven was deterred by the "bad taste" of some of Schiller's verses. A line which the Englishman fastens upon in horrified italics as "one of the more flagrant escapades" is this: "Dieses Glas dem guten Geist!" ("This glass to the good Spirit!").

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Freude trinken alle Wesen	*Nature's milk of joy all creatures*
An den Brüsten der Natur;	*Drink from that full breast of hers;*
Alle Guten, alle Bösen	*All things evil, all things lovely,*
Folgen ihrer Rosenspur.	*Rose-clad, are her followers.*
Küsse gab sie uns und Reben,	*Kisses are her gift, and vine-leaves,*
Einen Freund, geprüft im Tod;	*Lasting friend on life's long road;*
Wollust ward dem Wurm gegeben,	*Joy the humblest worm is given,*
Und der Cherub steht vor Gott.	*Joy, the Seraph, dwells with God.*

The four line chorus (to the unused fourth verse) summons in Beethoven's imagination a marching host, and he gives it to proud and striding measures *"alla marcia,"* adding piccolo, double-bassoon, triangle, cymbals, and bass drum to his orchestra (again for the first time in a symphony). This is the verse, given to the tenor solo and chorus:

Froh, wie seine Sonnen fliegen	*Glad as the suns that God sent flying*
Durch des Himmels prächt'gen Plan,	*Down their paths of glorious space,*
Wandelt, Brüder, eure Bahn,	*Brothers, now forget all sadness*
Freudig, wie ein Held zum Siegen.	*Joyful run your hero's race.*

After the excitement of this variation, Beethoven allows himself to be alone with his instruments once more, and for the last time, in a double fugue. The chorus next sings (andante maestoso) the following short verse of far-flung import, calling upon three trombones to add to the impressiveness of the sonority:

Seid umschlungen, Millionen!	*O embrace now all you millions,*
Diesen Kuss der ganzen Welt!	*With one kiss for all the world.*
Brüder — überm Sternenzelt	*Brothers, high beyond all stars*
Muss ein lieber Vater wohnen!	*Surely dwells a loving Father.*

A religious adagio in a mood of mystic devotion is the setting of the following verse:

Ihr stürzt nieder, Millionen?	*Kneel before him, all you millions*
Ahnest du den Schöpfer, Welt?	*Know your true Creator, man!*
Such' ihn überm Sternenzelt!	*Seek him high beyond all stars,*
Ueber Sternen muss er wohnen.	*High beyond all stars adore Him.*

But the key verse of the movement is the first: *"Freude, schöner Götterfunken,"* and this, with its chorus: *"Seid umschlungen, Millionen,"* is resumed by the quartet and chorus, and finally exalted to its sweeping climax in the coda, prestissimo.

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	Piano Concerto (Henriot-Schweitzer)	LM-2271*
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Stravinsky	Petrouchka (Monteux)	LM-2376*
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	Violin Concerto (Szeryng)	LM-2363*
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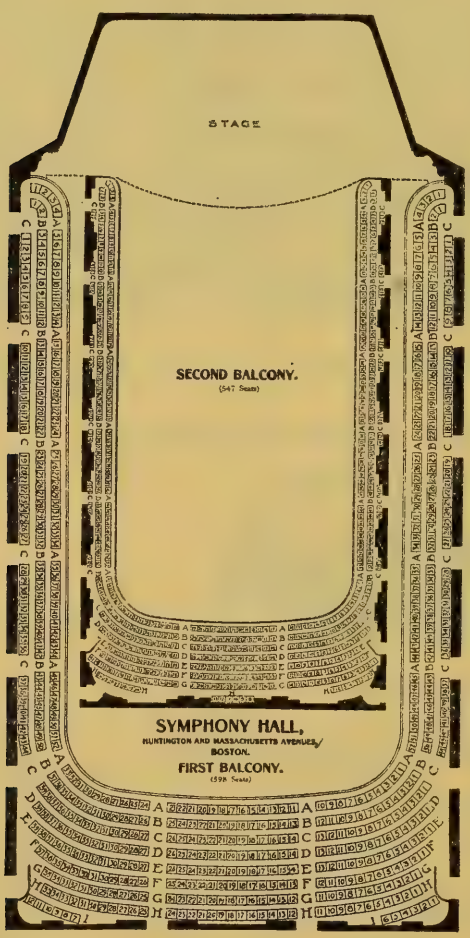
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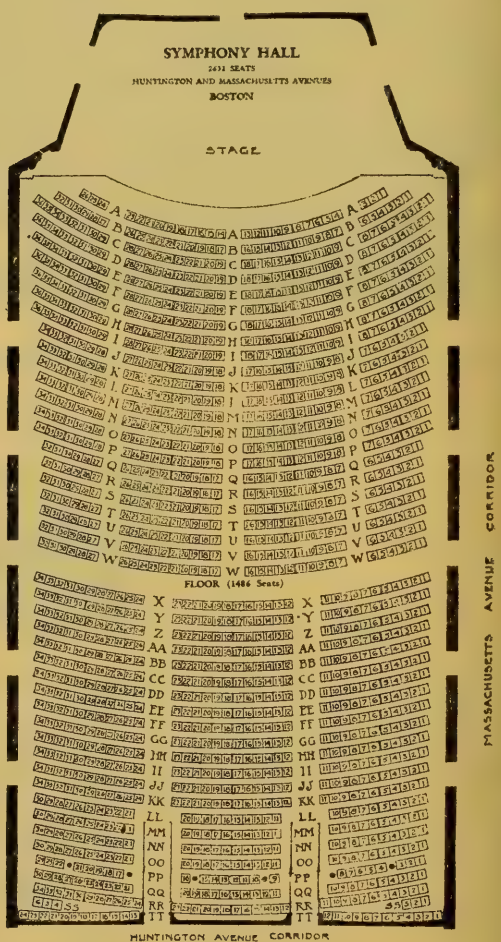
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VERDI: Three Sacred Pieces: Stabat Mater, Laudi alla Vergine Maria, Te Deum XVII *March* 2–3 1066

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The slow movement from Beethoven's last Quartet, Op. 135, was played in Memory of Fritz Kreisler on February 2–3.

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WILLIAM STEINBERG: January 5–6. Sketch 645

LUKAS FOSS conducted his "Time Cycle" on November 3–4. Sketch 262

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BOULANGER, LILI	Three Psalms
FINE	*Symphony (1962)
FOSS	Time Cycle
GHEDINI	†Sonata da Concerto, for Flute, Strings and Percussion
HAIEFF	Symphony No. 3
HARTMANN, KARL AMADEUS	Symphony No. 6, for Large Orchestra
KIRCHNER	Sinfonia

MAHLER	Symphony No. 3, in D minor (first complete performance in Boston)
MARTIN	Études for String Orchestra
SCHOENBERG	Variations for Orchestra, Op. 31
STRAVINSKY	Zvezdoliki (The Star-Faced), Cantata for Male Chorus and Orchestra
VERDI	Stabat Mater
	Laudi alla Vergine Maria
WEBERN	Six Pieces for Orchestra, Op. 6

* First performance.
† First performance in the United States.

NUMERICAL SUMMARY OF WORKS PERFORMED

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ARTISTS WHO HAVE APPEARED AS SOLOISTS

ADELE ADDISON (Foss: "Time Cycle," Four Songs for Soprano and Orchestra, with Improvised Interludes). November 3–4. Sketch 284

*MICHÈLE BOEGNER (Beethoven: Piano Concerto No. 4, in G major, Op. 58). October 6–7. Sketch 69

EVELYNE CROCHET (Mozart: Piano Concerto in E-flat, K. 482). December 29–30. Sketch 581

*JEANNE MARIE DARRÉ (Saint-Saëns: Piano Concerto No. 2, in G minor, Op. 22). February 2–3. Sketch 838

JOSEPH DEPASQUALE (Berlioz: "Harold in Italy," Symphony with Viola Solo, Op. 16). November 10–11. Sketch . 325

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GARY GRAFFMAN (Rachmaninoff: Piano Concerto No. 2, in C minor, Op. 18). November 24–25. Sketch 389

NICOLE HENRIOT-SCHWEITZER (Prokofiev: Piano Concerto No. 2, in G minor, Op. 16). March 23–24. Sketch . . . 1221

*Nikita Magaloff (Chopin: Piano Concerto No. 2, in F minor, Op. 21). October 13–14. Sketch 133

Erica Morini (Beethoven: Violin Concerto in D major, Op. 61). January 12–13. Sketch 709

*André Navarra (Dvořák: Cello Concerto in B minor, Op. 104). February 16–17. Sketch 965

Ruth Posselt (Barber: Concerto for Violin and Orchestra). April 13–14. Sketch 1349

Rudolf Serkin (Beethoven: Piano Concerto No. 5, in E-flat major, Op. 73). February 9–10. Sketch 902

**Vlado Perlemuter,* Pianist appeared in the Tuesday Series (November 7) see page 1545.

* Artists who have appeared for the first time with the Boston Symphony Orchestra.

ARTISTS WHO HAVE ASSISTED IN PERFORMANCES

Choruses:	Chorus Pro Musica, Alfred Nash Patterson, Conductor (Beethoven: Ninth Symphony; Mahler: Third Symphony; Stravinsky: "Zvezdoliki")
	Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, Conductor (Verdi: Three Sacred Pieces)
	New England Conservatory Chorus, Lorna Cooke de Varon, Director (Lili Boulanger: Psalms; Debussy: Nocturnes)
Soprano:	Adele Addison (Beethoven: Ninth Symphony)
Contraltos:	Florence Kopleff (Beethoven: Ninth Symphony; Mahler: Third Symphony)
	*Marguerite Pâquet (Lili Boulanger: Psalms)
Tenors:	*Roland Gagnon (Lili Boulanger: Psalms)
	John McCollum (Beethoven: Ninth Symphony)
Baritones:	Donald Gramm (Beethoven: Ninth Symphony; Lili Boulanger: Psalms)
Chamber Ensemble	(Lukas Foss Improvisation): *Richard Dufallo (Clarinet); *Charles DeLancey (Percussion); *Howard Colf (Violoncello); Lukas Foss (Piano)
English Horn:	Louis Speyer (Copland: "Quiet City")
Flute:	Doriot Anthony Dwyer (Bach: Suite No. 2)
Organ:	Berj Zamkochian (Lili Boulanger: Psalms)
Trumpet:	Roger Voisin (Copland: "Quiet City")

* Artists who have appeared for the first time with the Boston Symphony Orchestra.

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PENSION FUND CONCERTS

Danny Kaye gave his services for a concert with the Orchestra at Tanglewood on Thursday evening, July 13.

The 128th Pension Fund Concert took place in Symphony Hall on Sunday afternoon, February 18. The soloist was Isaac Stern, who gave his services in the following program: Bach's Violin Concerto in A minor; Mozart's Adagio for Violin and

Orchestra, in E major, K. 261, and Rondo for Violin and Orchestra, in C major, K. 373, Brahms' Violin Concerto in D major, Op. 77.

Ten regular Open Rehearsals at Symphony Hall during the season past (October 12, November 2, December 7, January 4 and 11, February 8 and 15, March 8 and 29, April 26) and a Pop Concert on June 4 benefited the Pension Fund.

The seven Saturday morning rehearsals of the Berkshire Festival were open to the public for the benefit of the Pension Fund.

MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The 28th annual meeting of the Friends of the Boston Symphony Orchestra was held in Symphony Hall on Wednesday, October 11, 1961, at 4:00 o'clock. Henry B. Cabot, President of the Trustees, addressed the meeting, after which the Orchestra played Ravel's "Daphnis et Chloé," Suite No. 2. Dr. Munch and the trustees received the members at tea.

PROGRAMS OF THE SUNDAY AFTERNOON SERIES

Six concerts were given in Symphony Hall on Sunday afternoons. ERNEST ANSERMET conducted the concert on December 3; WILLIAM STEINBERG on January 7, and CARLO MARIA GIULINI on March 4.

October 8. COPLAND: Quiet City, for Strings, Trumpet and English Horn; DEBUSSY: Ibéria ("Images," No. 2); BRAHMS: Symphony No. 1, in C minor, Op. 68.

December 3. BACH: Suite No. 2, in B minor, for Flute and Strings; STRAVINSKY: Symphony in Three Movements; DEBUSSY: "Prélude à l'Après-midi d'un Faune"; MOUSSORGSKY: "Pictures at an Exhibition," Arranged by Maurice Ravel.

January 7. BEETHOVEN: Symphony No. 8, in F major, Op. 93; BRUCKNER: Symphony No. 8, in C minor.

February 4. DEBUSSY: Two Nocturnes ("Nuages," "Fêtes"); HONEGGER: Symphony No. 5; SAINT-SAËNS: Piano Concerto No. 2, in G minor, Op. 22 (JEANNE MARIE DARRÉ); RAVEL: "La Valse."

March 4. ROSSINI: Overture to "L'Italiana in Algeri"; GHEDINI: Sonata da Concerto, for Flute, Strings and Percussion (DORIOT ANTHONY DWYER); TCHAIKOVSKY: Symphony No. 2, in C minor, Op. 17; VERDI: Three Sacred Pieces: Stabat Mater, Laudi alla Vergine Maria, Te Deum (HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY, ELLIOT FORBES, Conductor).

March 25. SCHUBERT: Symphony No. 5, in B-flat major; PROKOFIEV: Piano Concerto No. 2, in G minor, Op. 16 (NICOLE HENRIOT-SCHWEITZER); STRAUSS: "Tod und Verklärung," Tone Poem, Op. 24.

PROGRAMS OF THE MONDAY EVENING SERIES

(The first season of this series)

Six concerts were given in Symphony Hall on Monday evenings. ERNEST ANSERMET conducted the concert on December 18 and ELEAZAR DE CARVALHO on March 19.

November 6. HANSON: Elegy in Memory of Serge Koussevitzky, Op. 44; DEBUSSY: Ibéria ("Images," No. 2); TCHAIKOVSKY: Symphony No. 6, in B minor, Op. 74.

December 18. BACH: Suite No. 2, in B minor, for Flute and Strings; STRAVINSKY: Symphony in Three Movements; DEBUSSY: "Prélude à l'Après-midi d'un Faune"; MOUSSORGSKY: "Pictures at an Exhibition," Arranged by Maurice Ravel.

January 15. DEBUSSY: "Printemps," Suite symphonique; PISTON: Symphony No. 6; BEETHOVEN: Violin Concerto in D major, Op. 61 (ERICA MORINI).

February 12. SCHUBERT: Symphony No. 5, in B-flat major; ROUSSEL: "Bacchus et Ariane," Suite No. 2, Op. 43; BEETHOVEN: Piano Concerto No. 5, in E-flat major, Op. 73 (RUDOLF SERKIN).

March 19. WEBERN: Six Pieces for Orchestra, Op. 6; ALBÉNIZ: "Iberia," Suite (Orchestrated by E. Fernandez Arbós); TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36.

April 23. BERLIOZ: Fantastic Symphony, Op. 14a; DEBUSSY: "La Mer"; RAVEL: "Daphnis et Chloé," Ballet, Suite No. 2.

PROGRAMS OF THE TUESDAY EVENING SERIES

Ten concerts were given in Symphony Hall on Tuesday evenings. ERNEST ANSERMET conducted the concert on December 5; RICHARD BURGIN on January 30; CARLO MARIA GIULINI on March 6, and ELEAZAR DE CARVALHO on March 20.

October 3. BRAHMS: Variations on a Theme by Haydn, Op. 56a; DEBUSSY: Ibéria ("Images," No. 2); TCHAIKOVSKY: Symphony No. 6, in B minor, Op. 74.

November 7. BRAHMS: Symphony No. 1, in C minor, Op. 68; FRANCK: Symphonic Variations for Piano and Orchestra (VLADO PERLEMUTER); RAVEL: Piano Concerto for the Left Hand (VLADO PERLEMUTER).

December 5. BACH: Suite No. 2, in B minor, for Flute and Strings; STRAVINSKY: Symphony in Three Movements; DEBUSSY: "Prélude à l'Après-midi d'un Faune"; MOUSSORGSKY: "Pictures at an Exhibition," Arranged by Maurice Ravel.

January 2. BACH: Chorale Prelude, "The Old Year is Past," Arranged by Charles Munch; BACH: Suite No. 3, in D major, for Orchestra; MOZART: Piano Concerto in E-flat, K. 482 (EVELYNE CROCHET); MOZART: Symphony in G minor, K. 550.

January 16. DEBUSSY: "Printemps," Suite symphonique; PISTON: Symphony No. 6; BEETHOVEN: Violin Concerto in D major, Op. 61 (ERICA MORINI).

January 30. STRAVINSKY: Zvezdoliki (The Star-Faced), Cantata for Male Chorus and Orchestra; MAHLER: Symphony No. 3, in D minor (CHORUS PRO MUSICA, ALFRED NASH PATTERSON, Conductor; FLORENCE KOPLEFF).

February 13. SCHUBERT: Symphony No. 5, in B-flat major; ROUSSEL: "Bacchus et Ariane," Suite No. 2, Op. 43; BEETHOVEN: Piano Concerto No. 5, in E-flat major, Op. 73 (RUDOLF SERKIN).

March 6. ROSSINI: Overture to "L'Italiana in Algeri"; GHEDINI: Sonata da Concerto, for Flute, Strings and Percussion (DORIOT ANTHONY DWYER); TCHAIKOVSKY: Symphony No. 2, in C minor, Op. 17; VERDI: Three Sacred Pieces: Stabat Mater, Laudi alla Vergine Maria, Te Deum (HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY, ELLIOT FORBES, Conductor).

March 20. WEBERN: Six Pieces for Orchestra; ALBÉNIZ: "Iberia," Suite (Orchestrated by E. Fernandez Arbós); TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36.

April 24. BERLIOZ: Fantastic Symphony, Op. 14a; DEBUSSY: "La Mer"; RAVEL: "Daphnis et Chloé," Ballet, Suite No. 2.

CONCERTS OUTSIDE BOSTON

Six Tuesday evening concerts in Sanders Theatre, Harvard University, Cambridge: October 31, November 21 (RICHARD BURGIN, Conductor), January 9 (WILLIAM STEINBERG, Conductor), February 27 (ANDRÉ NAVARRA), March 27 (NICOLE HENRIOT-SCHWEITZER), April 17.

Five Tuesday evening concerts in the Veterans Memorial Auditorium, Providence: October 10 (SAMUEL MAYES), November 28 (RICHARD BURGIN, Conductor; GARY GRAFFMAN), December 19 (ERNEST ANSERMET, Conductor), February 6 (JEANNE MARIE DARRÉ), April 10.

Ten concerts in Carnegie Hall, New York City (5 Wednesday evenings and 5 Saturday afternoons): November 15, November 18, December 13 (ERNEST ANSERMET, Conductor), December 16 (ERNEST ANSERMET, Conductor), January 24 (ERICA MORINI), January 27 (RICHARD BURGIN, Conductor; CHORUS PRO MUSICA and FLORENCE KOPLEFF), February 21 (JEANNE MARIE DARRÉ), February 24 (ANDRÉ NAVARRA), April 4, April 7.

Five Friday evening concerts in the Brooklyn Academy of Music: November 17, December 15 (ERNEST ANSERMET, Conductor), January 26 (RICHARD BURGIN, Conductor; CHORUS PRO MUSICA and FLORENCE KOPLEFF), February 23 (ANDRÉ NAVARRA), April 6.

Concerts in other cities: Springfield, October 2; Rochester, October 16 (SAMUEL MAYES); Cincinnati, October 17 (SAMUEL MAYES); Lexington, October 18; Columbus, October 19 (RICHARD BURGIN, Conductor; SAMUEL MAYES); Detroit, October 20; Ann Arbor, October 21 (SAMUEL MAYES) and October 22; Storrs, November 13 (JOSEPH DEPASQUALE); New Haven, November 14 and February 20 (JEANNE MARIE DARRÉ); Washington, November 16 and April 5; Worcester, November 26 (RICHARD BURGIN, Conductor; GARY GRAFFMAN); Hartford, December 12 (ERNEST ANSERMET, Conductor) and February 19 (ANDRÉ NAVARRA); Englewood, December 14 (ERNEST ANSERMET, Conductor); New London, January 23 (ERICA MORINI); Baltimore, January 25; New Brunswick, February 22; Princeton, April 3.

POP CONCERTS

The 76th season of the Boston Pops, Arthur Fiedler, Conductor, was given in Symphony Hall from May 2 through July 1.

ESPLANADE CONCERTS

The 33rd consecutive season of Esplanade Concerts by members of the Boston Symphony Orchestra, Arthur Fiedler, Conductor, was given in the Edward Hatch Memorial Shell with scheduled concerts on the evenings of July 2 through July 15 (omitting July 8 and 13), August 21 through 26, and Wednesday mornings on July 5 and 12, and August 23 (Children's Concerts). These concerts were organized by a committee of which Henry B. Cabot is chairman.

BERKSHIRE FESTIVAL, TANGLEWOOD

Six concerts by members of the Boston Symphony Orchestra under the direction of Charles Munch were given on Friday and Saturday evenings and Sunday afternoons in the first two weeks. These concerts were all performed in the Music Shed.

July 7. BACH: Suite No. 3, in D major; Suite No. 2, in B minor, for Flute and Strings (Doriot Anthony Dwyer); Suite No. 1, in C major; Suite No. 4, in D major.

July 8. BACH: Brandenburg Concerto No. 3, in G major; Brandenburg Concerto No. 2, in F major, for Trumpet, Flute, Oboe, and Violin (Roger Voisin, Doriot Anthony Dwyer, Ralph Gomberg, Richard Burgin); "Wedding" Cantata, "Weichet nur, betrübte Schatten," for Soprano, No. 202 (Adele Addison); Brandenburg Concerto No. 6, in B-flat major; Brandenburg Concerto No. 5, in D major, for Clavier, Flute, and Violin (Lukas Foss, Doriot Anthony Dwyer, Richard Burgin).

July 9. BACH: Sinfonia from the Easter Oratorio; Concerto for Clavier, in D minor (Lukas Foss); Magnificat (Adele Addison, Florence Kopleff, Charles Bressler, Mac Morgan, Tanglewood Choir).

July 14. MOZART: Symphony in C major, "Linz," No. 35, K. 425; Serenade in C minor, for Two Oboes, Two Clarinets, Two Horns, and Two Bassoons, K. 388; Adagio and Fugue for Strings, K. 546; Symphony in G minor, No. 40, K. 550.

July 15. MOZART: Concerto for Bassoon, in B-flat major, K. 191 (Sherman Walt); Concerto for Flute, in G major, K. 313 (Doriot Anthony Dwyer); Sinfonia Concertante, in E-flat, K. 297b (Ralph Gomberg, Gino Cioffi, Sherman Walt, James Stagliano).

July 16. MOZART: Symphony in A major, No. 29, K. 201; Piano Concerto in D minor, No. 20, K. 466 (Seymour Lipkin); Cantata, "Davidde Penitente," K. 469 (Ginetta La Bianca, Gloria Ciricillo, Howard Fried, Tanglewood Choir, conducted by Hugh Ross).

Fifteen concerts by the Boston Symphony Orchestra, under the direction of Charles Munch, were given in the Shed on Friday and Saturday evenings and Sunday afternoons of the last five weeks. Pierre Monteux conducted on July 23, August 4 and 19; Eugene Ormandy conducted on July 29; Richard Burgin conducted on August 11 and Leonard Bernstein conducted on August 12.

July 21. BEETHOVEN: Overture to "Coriolan" (After Collin), Op. 62; BRAHMS: Symphony No. 1, in C minor, Op. 68; POULENC: Gloria, for Soprano Solo, Chorus and Orchestra (Adele Addison, Festival Chorus).

July 22. SCHUMANN: Overture to "Genoveva"; WILLIAM SCHUMAN: Symphony No. 7; BEETHOVEN: Violin Concerto in D major, Op. 61 (Isaac Stern).

July 23. RESPIGHI: "Old Dances and Airs for the Lute," Suite No. 1; VIOTTI: Violin Concerto in A minor, No. 22 (Isaac Stern); FALLA: Three Dances from the Ballet, "The Three-Cornered Hat"; BARTÓK: Rhapsody No. 1, for Violin and Orchestra (Isaac Stern); STRAUSS: Suite from "Der Rosenkavalier."

July 28. COPLAND: Preamble for a Solemn Occasion; Appalachian Spring (conducted by the composer); RAVEL: "Daphnis et Chloé," Ballet in One Act (Festival Chorus).

July 29. STRAUSS: "Don Juan," Tone Poem, Op. 20; HARRIS: Symphony No. 3; ROUSSEL: "Bacchus et Ariane," Ballet, Op. 43, Suite No. 2; BRAHMS: Symphony No. 2, in D major, Op. 73.

July 30. BEETHOVEN: Symphony No. 4, in B-flat major, Op. 60; LISZT: Piano Concerto in A major, No. 2 (Byron Janis); PISTON: Three New England Sketches; LISZT: Piano Concerto in E-flat major, No. 1 (Byron Janis).

August 4. BEETHOVEN: Overture to "Fidelio," Op. 72; SCHUMANN: Piano Concerto in A minor, Op. 54 (Eugene Istomin); STRAUSS: Dance of the Seven Veils from the Opera, "Salome"; SIBELIUS: Symphony No. 2, in D major, Op. 43.

August 5. BRAHMS: Variations on a Theme of Haydn, Op. 56a; PROKOFIEV: Violin Concerto No. 2, in G minor, Op. 63 (Joseph Silverstein); FRANCK: Symphony in D minor.

August 6. BEETHOVEN: Symphony No. 7, in A major, Op. 92; BARTÓK: Concerto for Viola and Orchestra (Joseph DePasquale); RESPIGHI: "Pines of Rome,"Symphonic Poem.

August 11. HAYDN: Symphony in G major, No. 88; MAHLER: Symphony in C minor, No. 2, for Orchestra, Soprano and Alto Solos, and Mixed Chorus (Nancy Carr, Eunice Alberts, Festival Chorus).

August 12. SHAPERO: Adagietto from the Symphony for Classical Orchestra; STRAVINSKY: "Symphonie de Psaumes" for Orchestra with Chorus (Festival Chorus); TCHAIKOVSKY: Symphony No. 5, in E minor, Op. 64.

August 13. HANSON: Elegy to the Memory of Serge Koussevitzky, Op. 44; HONEGGER: Symphony No. 1; BEETHOVEN: Symphony No. 3, in E-flat major, "Eroica," Op. 55.

August 18. MENDELSSOHN: Octet for Strings, in E-flat major, Op. 20; DEBUSSY: "La Mer," Three Symphonic Sketches; BEETHOVEN: Piano Concerto No. 4, in G major, Op. 58 (Claudio Arrau).

August 19. STRAVINSKY: Suite from the Ballet "Petrouchka" (Bernard Zighera); RACHMANINOFF: Piano Concerto No. 2, in C minor, Op. 18 (Gary Graffman); TCHAIKOVSKY: Symphony No. 6, in B minor, "Pathétique," Op. 74.

August 20. BERLIOZ: "Roméo et Juliette," Dramatic Symphony, Op. 17 (Florence Kopleff, John McCollum, Donald Gramm, Festival Chorus).

Seven chamber music concerts by the following groups were given in the Theatre-Concert Hall:

July 5.	Curtis String Quartet
July 12.	Budapest String Quartet
July 19.	Beaux Arts Trio of New York
July 26.	New York Pro Musica
August 2.	Boston Fine Arts String Quartet and Joseph dePasquale
August 9.	Kroll String Quartet
August 16.	Claudio Arrau, Piano

"A Gala Evening" at Tanglewood was presented by the students of the Berkshire Music Center on Thursday, August 17, for the benefit of the school. Arthur Fiedler conducted a concert on Thursday, August 3, "The Boston Pops at Tanglewood," also to benefit the Berkshire Music Center.

On Saturday mornings, July 8, 15, 22, 29, August 5, 12, 19, the Rehearsals were opened to the public for the benefit of the Pension Fund. Danny Kaye appeared with the Orchestra in a Pension Fund concert on Thursday, July 13.

BERKSHIRE MUSIC CENTER

The Nineteenth Session of the Berkshire Music Center, Charles Munch, Director, was held at Tanglewood from July 2 to August 20, 1961.

BROADCASTS

The Friday afternoon concerts of the Orchestra in Symphony Hall were regularly broadcast by WGBH-FM, WAMC-FM (Albany), and WFCR-FM (Springfield).

The Saturday evening concerts in Symphony Hall were regularly broadcast from the beginning of the season by WGBH-FM, WCRB-AM-FM, WFCR-FM (Springfield), and WMTW-FM (Mount Washington, N. H.).

The Tuesday evening concerts of the Orchestra in Sanders Theater, Cambridge, were broadcast on WGBH-FM, WAMC (Albany), and WFCR-FM (Springfield). In addition, these concerts were telecast by WGBH, WENH (Durham, N. H.), and WCBB-TV (Augusta, Maine).

The Tuesday evening Symphony Hall concerts were broadcast by WCRB-AM-FM and WMTW-FM (Mount Washington, N. H.)

Complete transcriptions of the Friday–Saturday concerts, as well as concerts of the Boston Pops and from the 1961 Berkshire Festival, were broadcast through the Boston Symphony Transcription Trust on the following stations: WGBH (Boston), WFMT (Chicago), WGMS (Washington), KCBH (Los Angeles), KAFE (San Francisco), WFMR (Milwaukee), KCFM (St. Louis), WBCN (Boston), WXCN (Providence), WHCN (Hartford), WMTW (Mount Washington, N. H.), WAMC (Albany), KXTR (Kansas City), KAIM (Honolulu), WCRB (Boston), WDTM (Detroit), KWFM (Minneapolis), KLSN (Seattle), WQXR-AM-FM (New York), WDCR (Hanover, N. H.), WFLY (Troy), WKOP (Binghamton), WEBR (Buffalo), WJTN (Jamestown), WROC (Rochester), WSYR (Syracuse), WRUN (Utica), WXHR (Boston), WTAG (Worcester), WFMZ (Allentown), WDAS (Philadelphia), WITH (Baltimore), WSNJ (Bridgeton), WRVC (Norfolk), WFMS (Indianapolis), KQAL (Omaha), KIOO (Oklahoma City), KFML (Denver), KODA (Houston), KOGO (San Diego), KPAM-FM (Portland, Oregon), WFCR (Springfield), WCCC (Hartford), WBLG (Lexington, Kentucky).

Concerts of the Berkshire Festival were broadcast delayed by WGBH-FM through the Winter Season. The nine Saturday evening Pops concerts were broadcast by WGBH-FM, WCRB-AM-FM.

The concerts of the Friday–Saturday series and the Berkshire Festival were tape recorded by the Voice of America for distribution to overseas broadcasting stations.

The concerts of the Orchestra in Washington were broadcast by WGMS.

THE FOLLOWING RCA VICTOR RECORDINGS BY THE BOSTON SYMPHONY ORCHESTRA UNDER THE DIRECTION OF CHARLES MUNCH HAVE BEEN RELEASED SINCE MAY, 1961:

BEETHOVEN: Piano Concerto No. 1 (RICHTER); POULENC: Organ Concerto (ZAMKOCHIAN); RAVEL: Daphnis et Chloé; STRAVINSKY: Card Game.

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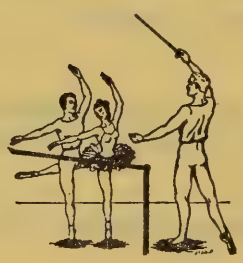
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- ☐ BUDAPEST STRING QUARTET with BENAR HEIFETZ Mon. Eve., Oct. 15
- ☐ VLADIMIR ASHKENAZY, Exciting Soviet Pianist Fri. Eve., Oct. 26
- ☐ ADELE ADDISON, Soprano Sun. Aft., Oct. 28
- ☐ FRENCH NATIONAL ORCHESTRA, MAAZEL, Conductor Sun. Aft., Nov. 4
- ☐ DIETRICH FISCHER-DIESKAU, Renowned Baritone Wed. Eve., Nov. 14
- ☐ PITTSBURGH SYMPHONY, STEINBERG, Conductor with JEANNE-MARIE DARRE, Piano Soloist Sun. Aft., Nov. 18
- ☐ FOO HSING CHINESE THEATRE from Formosa Fri. Eve., Nov. 23
- ☐ JEANNE-MARIE DARRE (All-Chopin program) Sun. Aft., Dec. 9
- ☐ NDR SYMPHONY ORCHESTRA OF HAMBURG, SCHMIDT-ISSERSTEDT, Conductor, PHILIPPE ENTREMONT, Piano Soloist Sun. Aft., Jan. 13
- ☐ VIENNA OCTET, Leading Winds and Strings of Vienna Philharmonic Tue. Eve., Jan. 22
- ☐ NETHERLANDS CHAMBER ORCHESTRA, SZYMON GOLDBERG, Conductor and Violin Soloist Sun. Aft., Jan. 27
- ☐ CLEVELAND ORCHESTRA, SZELL, Conductor Tue. Eve., Feb. 5
- ☐ ERICA MORINI, World Renowned Violinist Wed. Eve., Feb. 13
- ☐ POZNAN CHOIR from Poland Fri. Aft., Feb. 22
- ☐ GOLD AND FIZDALE, Celebrated Duo-Pianists Sun. Aft., Mar. 31

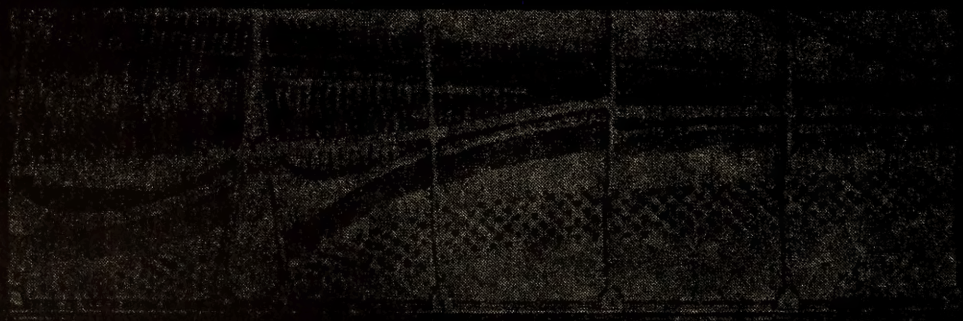
EXTRA EVENTS (not included in Series) but available now only to subscribers:

- LENINGRAD PHILHARMONIC, MRAVINSKY, Conductor ($6, $5, $4, $3) Thur. Eve., Oct. 18
- BOLSHOI BALLET ($6, $5, $4, $3) Sun. Aft., Nov. 11
- DAVID OISTRAKH ($6, $5, $4, $3) Tue. Eve., Nov. 27
- ARTUR RUBINSTEIN ($5.50, $5, $4.50, $4, $3, $2.50) Sun. Aft., Jan. 20
- JOAN SUTHERLAND, World-Famous Soprano ($6, $5, $4, $3) Sat. Eve., Feb. 23
- SVIATOSLAV RICHTER ($5.50, $5, $4, $3) Sun. Aft., Mar. 10

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